

# Animal Embroidery Workbook

STEP-BY-STEP  
TECHNIQUES  
& PATTERNS  
for **30**  
CUTE CRITTERS  
& MORE



JESSICA LONG

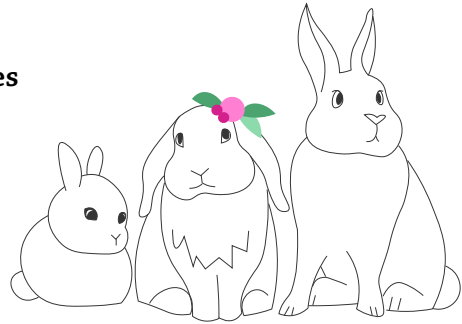


# Animal Embroidery Workbook





For my bunnies



### *Animal Embroidery Workbook*

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# Introduction

I'm so excited that you've decided to pick up my book and delve into the relaxing craft of hand embroidery. Stitching entered my life after the birth of my son as I was looking for a way to slow down, connect with my hands, and reduce anxiety. I had always found peace through art, but I found that the slow, meditative, and tactile experience of using needle and thread to create beauty was especially satisfying. Plus, tossing a hoop and thread in the diaper bag for some stitching at the park proved easier than packing an easel and oil paints. My goal is for my students to find the same joy and relaxation that I find when I am creating art through hand embroidery. I also hope that they have a lot of fun.

In college I wanted to be a natural history illustrator. Ultimately, I began a more traditional career working in a biotech lab, but my love of our natural world never faded. My doodles and paintings always heavily featured flora and fauna, and I never passed up an opportunity to visit a natural history museum or zoo. Thanks to life's many surprises, I have become a full-time hand embroidery instructor and pattern designer. Now I can draw (and then stitch) all of my favorite creatures! Somehow my two loves have magically merged, and so I can delightfully present to you a book of hand embroidery animal patterns.

If you are new to hand embroidery, I suggest you begin with a small, simple pattern (found toward the front of the book) to help you gain confidence. You will get to practice my favorite hand embroidery stitches as you move through the book. The second half of the book utilizes long and short stitch (the name for a certain kind of stitch) to create thread paintings of animals. I tried to create some easy thread painting designs to again help you ease into the process so you can confidently tackle the projects near the end of the book.

I try to make designs that make people smile, and I only offer my suggestions here based on my personal experience. I hope you enjoy stitching the patterns included in this book and that you give yourself the time and space to make changes in order to have a more pleasant experience. I was terrified into paralysis when I first picked up hand embroidery. I was afraid that I was going to use the wrong materials, the wrong stitches, etc. Remember: it's just cotton—what's the worst that can happen? Our medium is forgiving and cheap, so don't be afraid to make mistakes. Let go of any old ideas you have about hand embroidery. Try new things, experiment, and take a break if you get frustrated. Ultimately, with time and patience you will find a style and solutions that work for you. Hand embroidery is a slow art, and it teaches us to take it easy and be in the moment.





# Starting Your Menagerie

Whether you're totally new to embroidery or already experienced, you'll want to take a look at the following few chapters. In them, you'll learn about the tools and materials you'll need to create the projects in this book, how to transfer your patterns to your work, and how to get a new embroidery

project started. You'll also get to explore some fun ideas for ways to finish your work, including turning it into patches or jewelry. Finally, we'll review all the basic stitches you will want to use and experiment with to stitch your animals. Take some time to review these pages before diving into your first project!





# Materials and Supplies



**Hoops come in many different sizes and materials. From bottom: yellow plastic, beechwood, wood with the inner hoop bound with fabric, thick beechwood hoop with adjustable screw, small wood.**



**A neat stack of colored fabrics used for the projects in Part 2 of this book (see page 38). Notice the difference in texture between the smooth basic cotton versus the cotton-linen blend. The light purple and the mixed teal/navy samples are the two blended fabrics.**

## Embroidery Hoops

Keeping your fabric tight will make your hand embroidery experience easier and will produce a more pleasing finished handwork. The cheapest and easiest option is a hand embroidery hoop. Hoops are available in many different-sizes and materials. I prefer working in wooden hoops, but plastic or metal options may work best for you. An embroidery design may specify what size of hoop to work in, but sometimes a different-sized hoop can be easier to hold, depending on the size of your hands. Smaller hoops may also give you better tension, but you can always bind a larger hoop to give it more grip on your fabric. Simply wind a long strip of fabric or bias tape around the inner hoop, securing it with a safety pin or a couple of stitches. Repeat with the outer hoop if needed. Working with good tension will prevent puckering and creasing of your fabric and give you a more stable surface to stitch through. For stitching, I've invested in high-quality beechwood hoops with brass fittings and a notch for tightening, and then I use the cheaper wood hoops for framing the finished results.

## Embroidery Fabric

I enjoy stitching on 100% cotton (such as Kona® brand cotton, available in many colors and very affordable), but please experiment with different weaves, blends, and colors to see what you enjoy working with. Other fabric options include linen, silk, felt, and tulle. Give yourself time to wander through a fabric store and see what you like. Avoid stretchy fabrics, as they will only lead to heartache and pattern warping unless paired with fabric stabilizer. Double-up thin or light-colored fabrics if you prefer a thicker feel and want to avoid seeing the back of the stitches through the front of your work.

## Embroidery Floss

The patterns in this book call for six-stranded cotton embroidery floss. This thread is made of six individual strands of cotton and can be split into one or more strands or worked as a full six strands. It comes in hundreds of colors, including some variegated varieties that are utilized in a handful of patterns in this book. I personally like using DMC® brand floss, and so I have provided the exact color numbers of the DMC threads I used throughout this book, in case you want to recreate the projects using the exact colors I did. But, if you prefer, you can use any brands you like

and any colors you like. The DMC color number is printed on the plastic wrapper binding the skein together. There are lots of other floss brands (Lecien Cosmo, Anchor®) and other fun floss materials (silk, wool, linen) to experiment with. A few other tips and notes:

- We will get an opportunity to use metallic floss in a few projects. Metallic floss is usually made with polyester or a polyester blend, so it will feel stiffer and be a little more challenging to work with. Use short lengths and be sure to anchor it well.



**We will use six-stranded cotton floss for the projects in this book. It comes in skeins, balls, and spools. Wrap yours on bobbins to help stay organized.**



**Jazz up any project by introducing specialty threads. We will be using variegated cotton and some metallic threads in our projects. Also pictured are metallic blends, satin threads, and silk threads.**



- Wind your floss on bobbins to help keep it organized and free of tangles.
- Be familiar with the colorfastness of your thread to avoid any bleeding of colors if you plan to get your work wet. Red colors and overdye threads are especially notorious. Wash these fibers before working with them, or plan to keep your work dry.

## Embroidery Needles

Embroidery needles have a sharp tip for piercing fabric and a streamlined eye. I recommend grabbing a variety pack of hand embroidery needles with a few different sizes. Embroidery needles come in sizes 1 through 10, with 1 having the largest eye (to be used with many strands of floss and with thick flosses) and 10 having the smallest eye (to be used with only one strand of very thin floss). Your needle size will depend on your design, what stitches you are using, how thick your threads are, and your own personal preference. Play and see what feels good in your hands. A large needle will make a bigger hole in your

## A NOTE ABOUT GENERIC COLOR NAMES

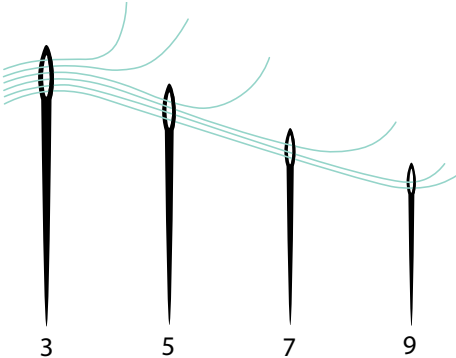
I used more than 175 different floss colors to make the projects in this book! Each floss has an exact DMC product color code, but, as mentioned on page 11, you can use any brand of floss (or color of floss, for that matter) to make your projects. The color codes for each design are assigned project-specific generic color names. These generic names are unique to the design and do not apply universally to the product codes throughout the book. For example, “medium blue” may refer to different product codes for different designs. And a single product code may have different generic names in different designs. Remember, you always have the exact product color code available if you really want to match my project to a T(hread).

fabric and reduce accuracy. Use the smallest needle you can to help with precision. If you can’t get your strands of floss through the eye, it’s okay to move up a size (or two)! I would rather you use a bigger needle than give up in needle-threading frustration.

Tip: If you can’t find a large enough eye for working with all six strands of cotton, try this trick. Cut a double length of floss and pull out three strands. Thread these strands through your needle’s eye and stitch with the doubled-over length, now six strands thick!

## Other Embroidery Tools

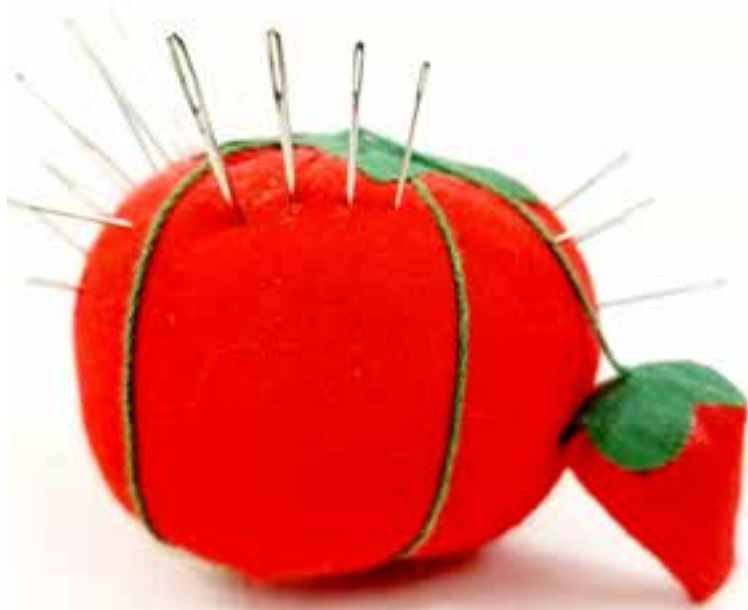
Tiny embroidery scissors with small, sharp blades are important for cutting lengths of floss and for trimming threads from your work. Larger fabric scissors are great to have for prepping your fabric. Tweezers are useful for removing stitches (mistakes will happen!), and I also like silicone thimbles to protect my fingers during marathon stitching sessions. Pincushions and needle minders (see tip below) can help keep your needles organized and save you from discovering misplaced needles the painful way. Needle threaders are useful tools to help you squeeze floss through miniscule needle eyes.



A “3/9” variety pack of hand embroidery needles may come with sizes 3, 5, 7, and 9 needles. This is a perfect variety pack to purchase, as you will be able to handle one through six strands of embroidery floss with the included needle sizes.

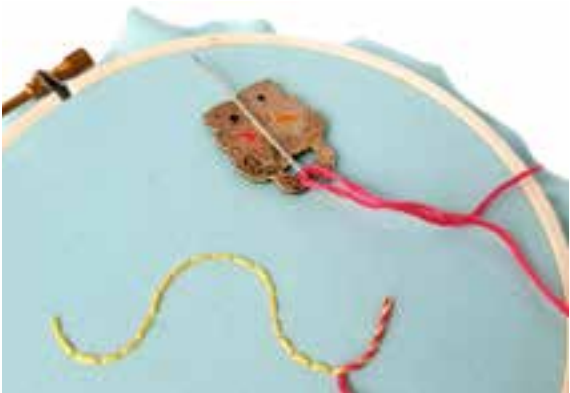


Your scissors don’t have to be beautiful, but it sure is more fun to cut out mistakes if they are!



I organize my needles on a labeled pincushion. Here we see (from left to right) a large size 1 embroidery needle next to sizes 3, 5, and 9.

Needle minders are tiny magnets that sandwich your embroidery fabric. Rest your needle on the cute magnet whenever you take a break so your needle doesn’t roll away! Practical and adorable.



Don’t forget to pack your travel embroidery kit! We are lucky that our supplies are small and lightweight. Use a magnetic needle minder so you don’t misplace your needles.



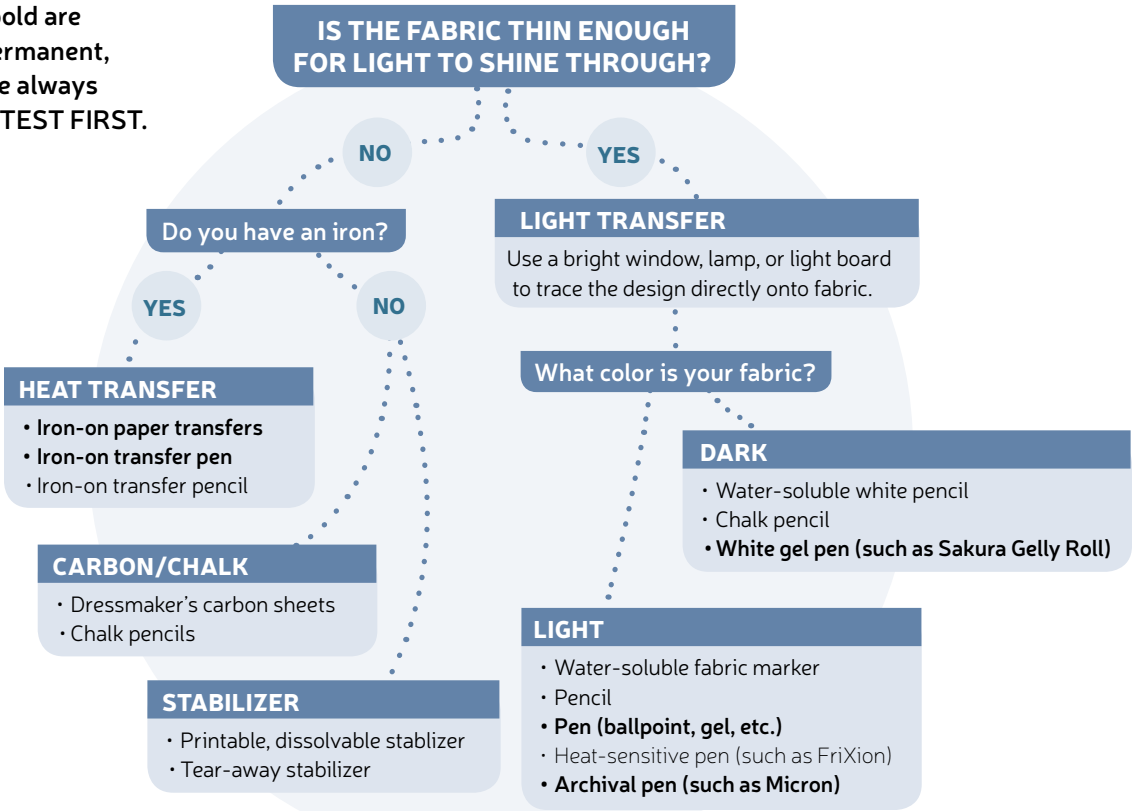
# Pattern Transfer Techniques

The key to a successful project is a neatly transferred embroidery design on fabric. The best technique for you is going to depend on a number of factors, all of which are touched upon in the following chart. Ultimately, there may be multiple solutions to your pattern transfer “problem,” and it will be up to you to decide which method works best for you. Fabric and sewing shops are full of the helpful tools

and products mentioned in this chapter, but using a pen from your junk drawer and a bright window to trace your design can work just as well as any of them. Just remember to test your transfer method and its permanence before you begin.

It can be tempting to rush this somewhat boring step, but I encourage you to take the time to do it correctly before picking up your needle and thread.

Options in bold are generally permanent, but there are always exceptions. TEST FIRST.



Be sure to read the instructions for your transfer method thoroughly and test all products first. Hand embroidery is a long process, and you will surely regret rushing this important step if you discover an incompatibility after you’ve completed your stitching.

### Light Tracing Transfer

I utilized this transfer method for every design you see in this book. Simply use the light from a bright window, lamp, or light board to trace your design to the fabric. Here are the steps:

1. Print and trim the appropriately sized design so it fits on the backside of the embroidery hoop.
2. Hoop up the fabric (see Hoop Up on page 17 for details) and tape the design to the back of the fabric, within the inner embroidery hoop. The fabric needs to be as tight as a drum.
3. Hold up your hoop to a bright light and trace the design. Trace slowly and take breaks when transferring large designs.



Alternatively, tape the design and unhooped fabric directly to a window or light board for tracing. The traced design can warp slightly after hooping up the fabric, so I prefer hooping up first.

Water-soluble fabric markers are great for this tracing method, but remember that your embroidery will need to be rinsed upon completion to remove the guidelines. You can trace using any permanent marker (or pencil) if your guidelines will be completely covered by stitches.

A heat-sensitive pen (such as FriXion® Ball Erasable Gel Ink pens from Pilot®) can create guidelines that can be erased with a blow dryer or iron. They are not specifically designed for fabric use, though, so do use with caution. They are available in many colors, which makes them great for tracing complicated designs with many components or for designating stitch direction on your fabric.

Archival, acid-free inks are the best option when considering the long-term effects of the pens on your embroidery work.

The light tracing method works best for lighter fabrics that light can easily shine through. Trace onto thinner dark fabrics (such as the darker Kona cotton colors) using a chalk pencil or white gel pen (such as Sakura® Gelly Roll®).

## Heat and Carbon Methods

Iron-on and carbon transfer methods are great for darker and thicker fabrics when light will not shine through. You'll need to purchase specialty papers and pencils, so be sure to follow the instructions that come with your products. These methods are often permanent, so you'll need to cover the guidelines completely with your stitches.

## Stabilizers

Printable stabilizers are another great option for thicker fabrics and garments. Simply print your design from your computer onto this paper and stick it on your fabric. This method saves time and sanity when transferring large, complicated patterns and is perfect for people who hate to do any tracing. Always test your fabric first, as this method can leave behind a halo or adhesive that is difficult to remove.



I like to trace designs onto fabric using erasable pens. This blue marker will rinse away with water.



There are so many different pencils and markers available for light tracing on both light and dark fabrics.

# Getting Started

## Take Care

Care for your eyes and body. Stitch with plenty of light, appropriate glasses or other magnification, and a comfortable seat. Take regular breaks during marathon stitching sessions.

## Hoop Up

If you plan to use your hoop as a frame for the finished piece, leave 1"–2" (2.5–5cm) of excess fabric to cinch back upon completion. If you plan to stretch your embroidery on a wooden frame or canvas, make sure you leave yourself enough excess fabric for that purpose. If you will not be framing your work in a hoop, be sure to remove your work from the hoop after each stitching session to avoid permanent creases in the fabric.

**1.** To hoop up, you will sandwich your fabric between the inner and outer embroidery hoops. Start by placing the inner (smaller) hoop flat on the table. The inner hoop is the bottom bread of our sandwich.

**2.** Center the fabric over the inner hoop. This is our fabric filling.

**3.** Place the outer hoop (the top bread) on top. Tighten the screw and pull the edges of the fabric out evenly from the center, moving clockwise around the hoop.

**4.** Repeat until you reach your desired tension. Notice how the hoop looks now after multiple rounds of tightening the screw and pulling the fabric edges out. There should be no wrinkles in your fabric. You want your fabric to be drum tight—that is, as taut as the surface of a drum—to avoid puckering and warping of the design.





# Thread the Needle

Pull floss from your skein from the end marked with the color number. Cut a piece of floss no more than 24" (60cm) long to avoid tangles. Your pattern will let you know how many strands to use, one to six, depending on the design and style. If needed, separate the individual strands of floss by pulling them out individually from the cut length. Use one hand to pull out a single ply (strand) and gently hold the remainder of the strands in your other hand.

“Sharpen” the end of your floss with a lick and a snip of your embroidery scissors for easier threading. Be sure to use a needle with a large enough eye. If you are struggling with threading, try jumping up a needle size or using a needle threader.



**Note the individual strands that make up a full six-stranded cotton floss. Refer to the pattern to determine how many strands to use. Cut a working length from the skein before separating the strands.**



**You will thread a larger needle for a full six strands of floss.**

# MAKE MISTAKES

Make mistakes. Don't be afraid to start over or to remove your needle and pull up some stitches. You can use the tip of your needle to pull up stitches, but a pair of tweezers and embroidery scissors can be handy when things really go wrong. It's okay—embroidery is about the process. Just keep practicing and give yourself a break.



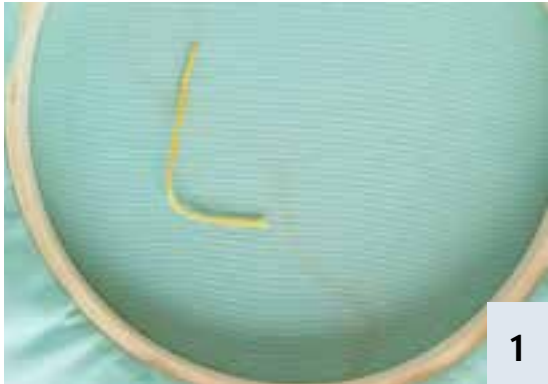
**Oops! I had to perform “surgery” on this loose French knot. I used my embroidery scissors to cut the knot and my tweezers to help pull out the trimmed threads.**

# Anchor Your Floss

Preventing your embroidery from unraveling is super important, especially if your final piece is something that will get a lot of wear and tear, like clothing. However, if your embroidery is just going to be sitting pretty on wall, then anchoring may not be as important.

The basic anchoring method can be done with the following easy steps. Other popular anchoring options include the anchor knot and away waste knot. You could also keep it simple with a basic overhand knot tied at the end of your thread before you get started.

- 1.** Start your first stitch. Hold a tail (1"–2" [2.5–5cm]) of floss under the embroidery with a finger while making the first stitch. Do not pull it up through the front. (This and all shots show the backside of the hoop/fabric.)
- 2.** Anchor down the tail. Maneuver the tail so that it is tacked down by the underside of the next few stitches as you proceed with your work.
- 3.** Before you run out of threaded floss (when only a couple of inches [5cm] of floss remain on your needle), weave it into the underside of your stitches to secure it. Keep the backside of your work as neat as possible and trim any excess tails.
- 4.** Subsequent lengths of thread are easier to anchor by weaving into the back of your previous stitches.





# Finishing Techniques



## Finishing in a Hoop

The simplest way to finish your work is by framing it in an embroidery hoop and hanging it proudly on the wall. Follow these basic steps (starting on the following page).

Wooden hoops look nice natural, but it can be fun to stain or paint them with acrylic paint and apply a varnish. A framed embroidery in a small painted hoop with a cute ribbon makes a lovely handmade tree ornament. Pull out the glitter glue and sequins to create an extra-sparkly frame.

As an alternative to the standard hoop shape, you can stretch the finished work on wood canvas bars for a more elegant look in a rectangular frame. Line the wood with framer's tape and add an additional layer of fabric to help protect your embroidery art. Use clamps to similarly center and evenly stretch the fabric across your frame. Secure with staples or use a full six strands of embroidery floss to lace the backside to secure the work.



**1.** Ensure the work is centered and tight in the hoop. Trim any excess fabric and use running stitch with a full six strands of floss along the entirety of the fabric edge.

**2.** Once you have gone all the way around the perimeter, pull on both ends of the floss to cinch the fabric closed. Alternatively, use acid-free craft glue to secure the fabric to the inner edge of the embroidery hoop.



**3.** Use a double knot to secure the floss and trim. The backside of the hoop can be left open, exposing the stitches, or it can be covered with fabric, felt, or cardstock for a more finished look. It's also easy to cut the running stitches out if you decide to alter your embroidery art or reframe using another method.



**Make your own wood canvas bars or buy them precut at art supply stores.**



**Staining your inexpensive wooden hoops creates a sophisticated frame for your hoop art. Use craft stain or even wood stain pens for an easy fix.**





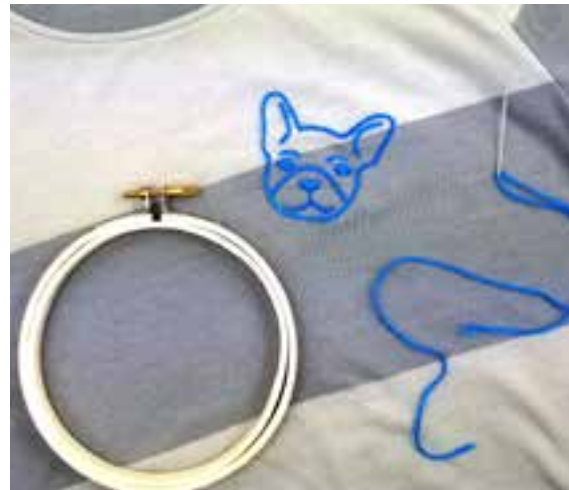
## Embroidery on Clothes

Embroidery work can be easily modified into patches for clothes, coats, or backpacks. Make an iron-on patch (secured with extra stitches) using fusible web products found at most craft stores. I turned the Peacock Feather pattern (found on page 199) into a patch for a jean jacket.

### MATERIALS

- Completed embroidery work
- Pen
- Iron and ironing board
- Scissors
- Fusible web (such as HeatnBond®)

Hand stitching directly onto clothes can be more challenging than applying an embroidered patch for a number of reasons. Dark, thick fabrics can be difficult for pattern transfer, plus they may be challenging to pierce with a needle. Stitching on stretchy fabrics can result in warped and puckered designs. Also, consider the mechanics of stitching on a small or awkward part of clothing. Your embroidery hoop may not fit, and it may be challenging to reach your hand around and under some areas. So, hand embroidering a patch to be attached to clothing is a good alternative.



I stitched one of the dogs from the Dogs I've Known pattern (found on page 188) directly onto a small boy's T-shirt. I chose the garment and pattern placement with accessibility in mind. I used extra care when anchoring my floss and was sure to use colorfast thread.



Personalize your reusable totes! I want to take this one shopping with me at the farmer's market. I added one of the bees from the Honeybee Love pattern (found on page 200) to this cute tote. The canvas was a little thicker to stitch through, but I was still able to transfer the design with the light tracing method.



1

**1. Prepare your work.** Mark out the shape of your patch with a pen on the underside of your completed hand embroidery work and trim any excess thread tails.

**2. Apply fusible web.** Cut a piece of fusible web larger than your future patch but smaller than the current size of the fabric. Place your work face down on an ironing board and iron on the fusible web, referring to the manufacturer's instructions. Use the tip of your iron to seal any irregular edges around the entirety of your embroidery.

**3. Trim patch.** Once cool, cut away any excess fabric from your patch. Use small scissors if needed to help refine your final patch shape.

**4. Apply to garment.** Remove the paper backing and apply the patch to your jacket or other garment. Iron the patch to activate the adhesive.

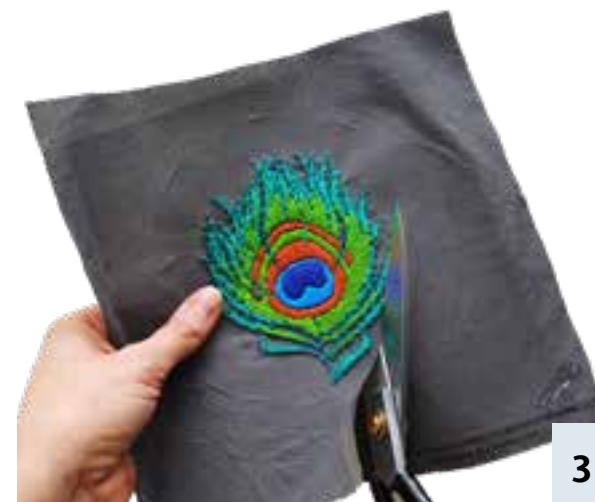
**5. Secure to garment.** Use thread and needle to fully secure the patch to your garment using your preferred stitch. I used running stitch, but you can get more strength by using back stitch or even buttonhole stitch.



2



4



3



5





Stitch up a mini pattern and frame it in a jewelry setting for a quick handmade gift.

## Making Jewelry

Shrink any design to create wearable mini hand embroidery art! I shrunk and cropped two designs from this book (Happy Tabby, page 150, and Hedgehog Bouquet, page 142) to create this jewelry using findings from Nunn Design®.

I added some fun, improvised detail to each of the designs. The cat from Happy Tabby got a flower crown repurposed from the daisies in the original design. The hedgehog bouquets are stitched using scraps of floss with a few seed beads added for sparkle. I like to keep color-sorted thread scraps on hand for small projects like these.

## MATERIALS

- Jewelry or ornament kits for embroidery (these are from Nunn Design)
- Embroidery design or pattern, resized as needed to fit jewelry kit
- Washable fabric pen or other erasable pattern transfer method
- Heavy-duty craft adhesive (such as E6000®) and method for application (wooden stick, etc.)
- Craft clamps



These mini metal framed embroideries make pretty necklaces and lovely keepsake holiday ornaments.

## TIP

- Before you begin, use a fabric pen to trace the edges of your metal tags onto the hooped fabric.
- Be sure to leave at least ¾" (2cm) between the tags if you will be stitching more than one design on this piece of fabric.

**1. Trace the design.** Print and trim your embroidery design (shrink if needed) and tape it behind your fabric, lining it up within a tracing of the shape of your jewelry item. Hold your hoop up to a bright window or light and trace your design onto the fabric. Remove the taped design when complete.

**2. Stitch the pattern.** Stitch up the design, referring to the pattern instructions. When shrinking a pattern like I did, you may need to skip some details to adapt it for the small format. Keep the back of your work tidy and trimmed.

**3. Trim the fabric.** Remove your fabric from the embroidery hoop and use scissors to trim the design(s). Leave about ¼" (0.6cm) of excess fabric around your traced circles. Remove your guidelines.



1



2



3



4

**4. Cinch the back.** With three strands of any color floss, use running stitch along the perimeter of your circle. Be sure to leave about 3" (7.6cm)–long tails at either end; you will pull these to cinch your work onto the metal tag. If you are using a light-colored or thin fabric, you can add an extra layer at this stage to add extra padding and to prevent the shine of the metal tag from showing through the fabric.

**5. Secure the metal tag.** Turn your embroidery upside down and center the appropriate metal tag on the back of your work. Hold the tag in place while pulling the two tails of your running stitch. If you find your fabric is warping and not being pulled tight enough over the tag, you may need to experiment with the amount of excess fabric and the distance between your running stitches. Confirm that your design is centered before double knotting your tails together to secure your fabric over the tag. Trim the tails and any fabric frays.

**6. Attach the bezel.** Apply heavy-duty craft adhesive using a cotton swab or similar to your empty bezel. Line up your pendant and press it firmly in the center. Use clamps to keep the pendant evenly secured during the drying process.



5



6





## Double Hoop Assembly

The final project featured in this chapter teaches you a unique framing technique using two wooden embroidery hoops to create a wreath. For this project, be sure to assemble the hoops prior to the pattern transfer. The pattern tracing and the stitching can be challenging in this format. Match the tension of your stitches with the tension of the fabric to avoid puckering.

Double hoop wreaths can be made in other sizes than the one featured here; just be sure there is at least a difference of 2" (5cm) between the hoops. Fabric type is important as well. I have not had success pulling out all of the wrinkles when using 100% cotton.

### MATERIALS

- 4" (10.2cm) embroidery hoop
- 9" (22.9cm) embroidery hoop
- 12" (30.5cm) square of linen blend fabric
- Embroidery pattern, printed and trimmed
- Fabric scissors
- Needle and thread
- Acid-free glue and toothpick (optional)

### TIP

For a more archival finish, do not trim the fabric; use lengths of embroidery floss to lace back the fabric. Using thread to secure the fabric may be more time-consuming, but the effect is secure and stunning.



### TIP

If the front of the fabric is puckering near the screw on the small center hoop, apply a small amount of glue to hold it down. Use a toothpick to apply and secure the fabric with a clamp while it dries.



1



2



3



4



5

**1. Secure the inner hoop.** Hoop up using the smaller hoop first, centered on the fabric. Pull the fabric drum tight.

**2. Hoop up the outer hoop.** Flip your fabric upside down so the smaller hoop is face down. Now hoop up the larger hoop, centering the smaller hoop. Pull your fabric drum tight. Try pulling at odd and unexpected angles to remove all of the creases. This step can take time and patience.

**3. Apply the pattern.** Tape the trimmed pattern to the back of the hoop. Position the pattern so the small hoop's screw will not interfere with the design, as you will not easily be able to stitch behind it. For an easier transfer method, print or trace the design on stabilizer; just be sure to test removal of the stabilizer first.

**4. Trace and stitch the design.** Trace the design. Then proceed to the stitching steps. When working with a full-coverage design, you can slightly loosen and spin the small outer hoop to access and stitch the area behind the screw.

**5. Trim the fabric.** After stitching the entire design, trim the fabric from the outer and inner hoop, leaving about 1" (2.5 cm) of excess. Be sure your work is tight and centered in the hoops. Cut notches into the trimmed fabric in the center hoop. This step will make it easier to fold the fabric back.

**6. Secure with glue.** Apply acid-free craft glue to the fabric edges and secure with small clamps until dry.



6



# Stitch Guide

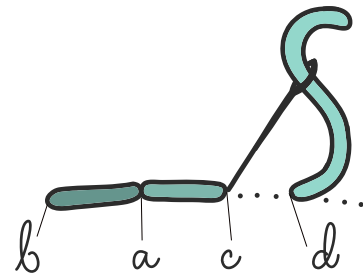
## Basic Hand Embroidery Stitches

**Back stitch** is worked from right to left and is great for creating solid lines. Shorten the stitch length when using this stitch (and other linear stitches) to outline curved lines. This stitch can also be used to fill a shape by creating rows or by outlining the object and spiraling inward toward the center. It's also a great stitch for lettering.

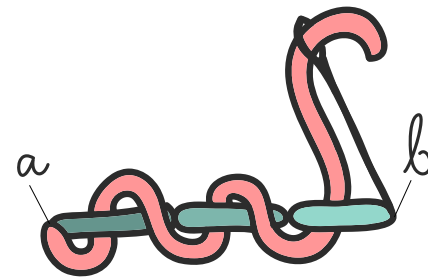
Start a stitch length away from the beginning of your line. Come up at A, then down at B, the start of your line. Then up a stitch length away at C, and back down at A. Up again at D and then down at C. Be sure to use the same holes (A, C, etc.) so there is no gap between your back stitches.

**Whipped back stitch** is a form of back stitch. Whipping a back stitch creates a smooth line, evening out the back stitch bumps. To whip your back stitch, come up with your needle at A, the beginning of your back stitch line. Then weave under and over *every* stitch until you reach the end of the line. Do not pierce the fabric until you bring your needle down at B. You can also whip other linear stitches, such as running stitch and chain stitch.

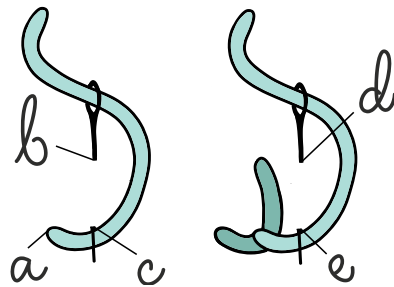
**Blanket stitch** is a traditional edging stitch that creates a line with regular vertical stitches. Come up at A along your edge and back down at B, a point above the edge one stitch length away, and leave slack. Come up at C, a stitch length away from A along the edge, and catch the loop. Continue, going down at D, a point above the edge one stitch length away, leaving the slack to catch when coming up at point E. You can vary how long the vertical stitches are by how high above your edge you bring your needle down at points B and D.



Back Stitch

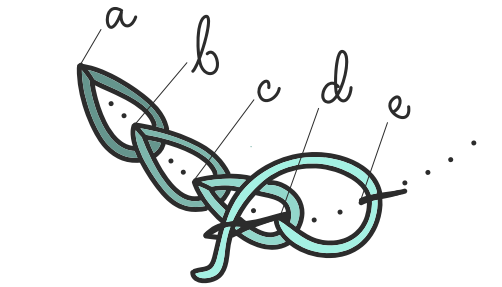
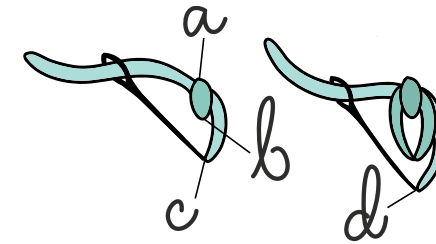


Whipped Back Stitch

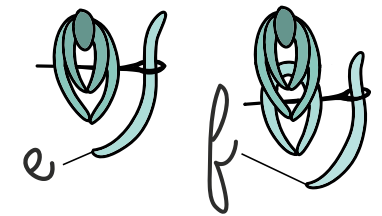


Blanket Stitch

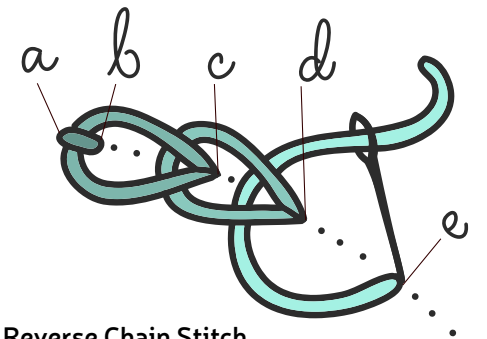
**Chain stitch** creates a lovely textured line and has many fun variations. Come up and down with the needle at the start of your line (A), leaving a loop. Come back up within the loop at B, a stitch length away, and pull to tighten the loop to desired tautness. End the chain with a small stitch tacking the loop down. This is another nice linear stitch for lettering.



Chain Stitch



Heavy Chain Stitch



Reverse Chain Stitch



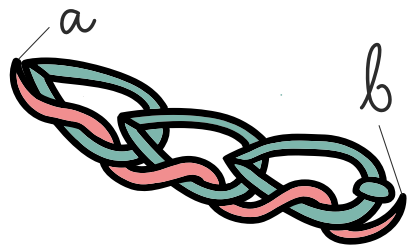
Detached Chain Stitch

**Heavy chain stitch** is a thick version of reverse chain stitch (see following paragraph). Create the first chain as you would for reverse chain stitch (A–C). Next, come up at D to make the second chain and weave through the initial small anchor stitch before returning to D. For the next chain, come up at E and weave through the previous two chains. Repeat, always weaving through the previous *two* chains.

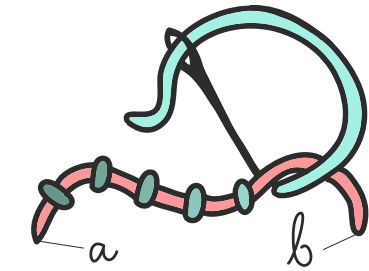
**Reverse chain stitch** starts at the “end” of the chain with a small anchor stitch (A–B). Come up through the fabric a stitch length away at C and slip your needle under the anchoring stitch (do not pierce the fabric) before coming back down through the same hole (C). Continue in a chain.

**Detached chain stitch** (also known as “lazy daisy”) is a great option for leaves and flowers. Experiment with tension, creating a thin or a more rounded shape to your leaves and petals. Here you create a series of single chains, each secured with a tacking stitch.

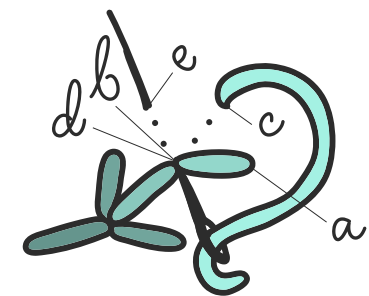




Whipped Chain Stitch



Couching



Fern Stitch



Fishbone Stitch

**Whipped chain stitch** makes a fun striped line. Come up at the start of your chain stitch line and weave your needle over and under every loop. In this book, we will practice this stitch by only weaving one side of the chain stitch. Go back down with your needle at the end of your line.

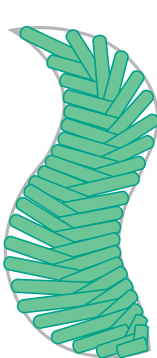
**Couching** is a great linear stitch for lettering and for creating stems or vines. This stitch uses two working threads that can vary in size (ply), type, and color. The couched thread is pulled up at the start of your line (A) and goes down all the way at the end of your line (B), leaving slack. The couching thread is then used to anchor down the couched thread along the curves of the lines. Both threads are anchored once the desired line is created. Use more anchor stitches to create a smoother line.

**Fern stitch** makes a nice addition to floral motifs. Simply create a series of connected “Y” shapes made of back stitches.

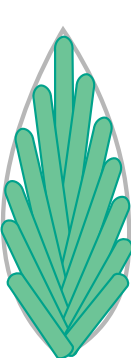
**Fishbone stitch** is a favorite method for filling leaves. Go back and forth from the top of the leaf, working down the sides of the outline. The stitches come up at the top and cross each other mid-leaf. Draw a center line down your leaf to help guide your stitches.

The angle of your stitches will change from the top to the bottom to create a finished leaf shape. Exaggerate the angle more parallel or perpendicular to the vein of the leaf to create different looks.

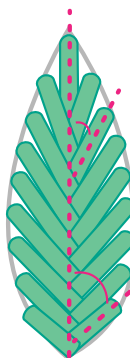
When filling a curved leaf shape, use compensating stitches. Compress the stitch tight on the side of a curve while increasing the distance between stitches on the other.



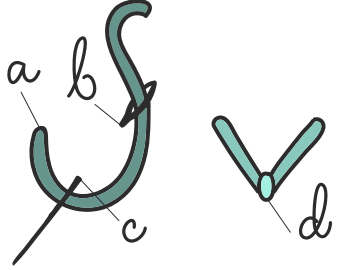
Squish the stitches together to make those tight turns.



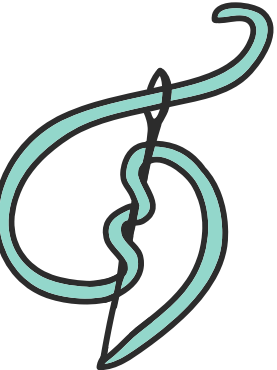
The angle changes from the top to the bottom of the shape. Change the angles to create different looking leaves.



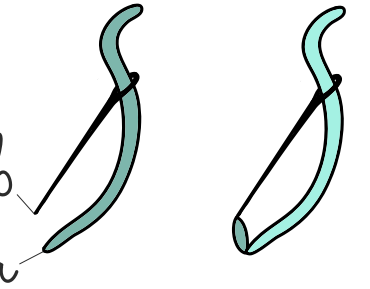
**Fly stitch** can be used for “U”- or “V”-shaped decorative accents or as a filler for shapes like leaves. Think of this stitch as a wide-based detached chain stitch. Come up through your fabric and back down one stitch length away, leaving a loop. Come up at C and tack the loop down to create your fly stitch. Stack them on top of each other to fill a leaf, creating a ridge down the center that will look like a vein.



Fly Stitch



French Knot



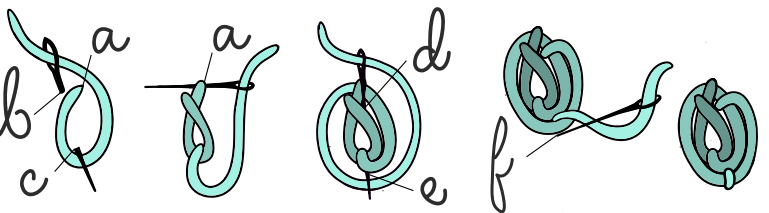
Granitos

**French knots** are a classic textured filler and accent stitch. You can wrap the thread around the needle one to three times to change the size of your knot. The key is to keep the floss taut and the knot low to the surface of the fabric as you pull the needle through.

**Granitos** are simply stacked straight stitches. Come up at A and back down at B with your needle. Repeat, using holes A and B, to build a nice, thick line. Increase repetitions to increase thickness.

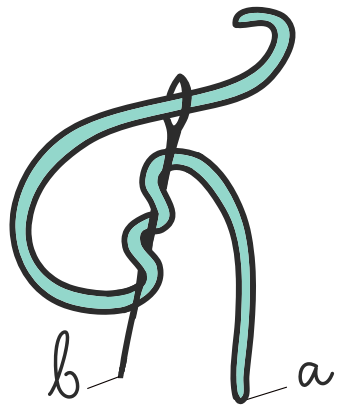
**Long and short stitch:** see the dedicated section starting on page 35.

**Oyster stitch** is a complicated series of stitches and weavings used to make a decorative, oval-shaped knot. Come up at A and back down at B, slightly down and to the left of your original hole, but leave a loop. Catch that loop when you come back up at C and pull through. Next, weave your needle under the thread near point A and pull through. Allow the thread to rest counterclockwise around the knot and go back down near the top at D, tucked under point A, leaving a loop. Come back up under the knot at E, catching the loop. Pull through and finish by anchoring that looped thread by coming down at F.



Oyster Stitch





Pistil Stitch



Satin Stitch



Top row from left: one strand, two strands, three strands, four strands. Bottom row: five strands, six strands, six strands with outline, six strands padded.

**Pistil stitch** is simply a French knot on a stalk. Come up at A and wrap your thread as you would when making a French knot. Instead of coming back down through the fabric near A, move your needle one stitch length away to B. To cheat this stitch, simply make a back stitch with a French knot on top.

**Satin stitch** is a very smooth fill stitch. Consistent practice and patience are required to maintain even tension and achieve a smooth finish.

To create perfectly smooth satin stitch, use one strand of floss. I enjoy playing with texture, so you will find many exceptions to this rule throughout this book. Please use the number of strands you prefer. You may enjoy making a satin stitch sampler, experimenting with different numbers of strands, to see what variety looks best in your hands.

Outline and pad your shape to create a more three-dimensional look. I often pad satin stitch when stitching eyes to help them stand out. Outline the shape first with any linear stitch (such as back stitch), and then fill with a layer of satin stitch (or other filling stitch) within this outline. Finish with the final layer of smooth satin stitch, covering the outline and original satin stitch layer.

## FREE BONUS PATTERN

- Want to get some practice putting these stitches to use in a fun floral design? Download a free pattern and follow along with me on YouTube: <https://jessicalongembroidery.com/pages/free-patterns>.

## STITCH DIRECTION WITH SATIN STITCH

- Most patterns in this book will include a stitch direction diagram for designs featuring satin stitch or long and short stitch. To help maintain a consistent stitch direction, begin filling your shape from the center line. Marking stitch direction on your fabric with a pencil can help, too.

- Usually the satin stitch direction stays consistent throughout a shape, but sometimes the angle does shift from one side of the shape to another. For example, when filling a leaf with two halves, you may want to angle the stitches toward the leaf point as you reach its edge. In the photo to the right, I have tucked shorter stitches in any gaps that would have been caused by the change in stitch direction to keep the stitch smooth. In contrast, if one doubles up on a stitch hole to create a similar direction change, the thickness of the doubled thread may be noticeable and distracting.



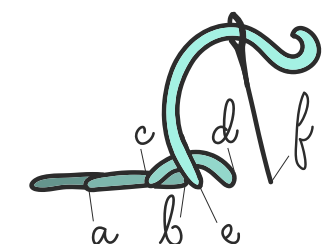
Note the change in stitch direction up and over the point of the leaf. Use compensating stitches to smoothly change the stitch direction when filling with satin stitch or long and short stitch.

**Split stitch** is worked left to right, and the needle actually pierces (splits) the previous stitch. It makes a nicely textured line or can be used to fill a shape. Traditionally, the needle should come up from below the fabric to pierce the previous stitch, but coming down from the top (a “back” split stitch) can give more control.



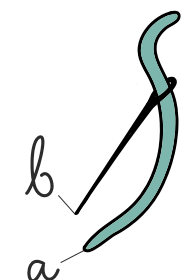
Split Stitch

**Stem stitch** creates a rope- or vine-like line and is stitched left to right. Hold the thread of the previous stitch loose and above your row as you bring the needle up through the hole made by the stitch prior. This allows you to bring your needle through the correct location and enhances the twisted look of the threads.



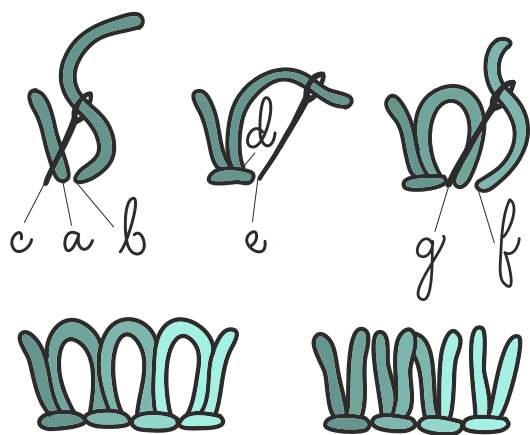
Stem Stitch

**Straight stitch** is simply a single linear stitch. Come up with your needle at A and go back down through your fabric at B. Use these easy stitches for petals, accents, and details.

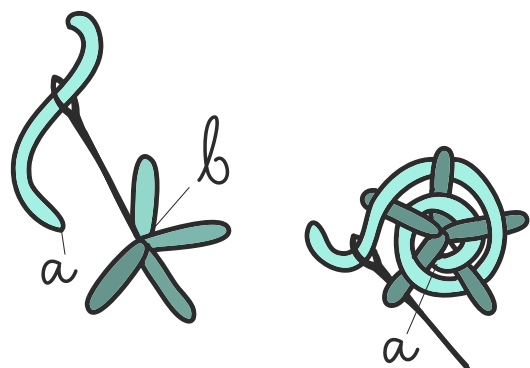


Straight Stitch





**Turkey Work**



**Woven Wheel Roses**

**Turkey work** is a fun way to add texture or fringe to your work. Start above the fabric and bring your needle down (A), leaving a tail on the top side of your work. Come up with your needle very close to the tail (B) and make a small anchor stitch over to C. Bring your needle up right next to the tail (D), from under the anchoring stitch (you can split it if desired), and go back down a stitch length away (E) while leaving a loop. Next, add another anchor stitch to secure that loop by coming up at F and down at G. You will be creating a base that looks like back stitch. These stitches are securing the loops. Leave the loops intact, or finish by cutting and trimming the loops. Use rows of turkey work to fill a shape with lots of texture.

**Woven wheel roses** start with a scaffolding of five stitches in the shape of a star. Begin by drawing a circle and then making straight stitches (the spines or spokes of the wheel) from the perimeter, all converging in the center (B). Next, come up with your needle near that center (A, second half of diagram) and begin to weave counterclockwise, over and under and over and under the spines. You will not be piercing the fabric, just weaving. Continue until the spokes of your wheel are completely covered. Bring your needle back down through the fabric and anchor. Play with tension to get more volume in your rose. Larger roses (above 1" [2.5cm]) do well with additional spokes, but remember to always use an odd number, such as five or seven.

Please refer to stitch instruction books and videos for more thorough instruction if needed. (Tutorials for most of these stitches are available on my own website, [www.JessicaLongEmbroidery.com](http://www.JessicaLongEmbroidery.com), and/or YouTube channel, [www.youtube.com/jessicalongembroidery](http://www.youtube.com/jessicalongembroidery).) This stitch guide is intended as a quick reference.

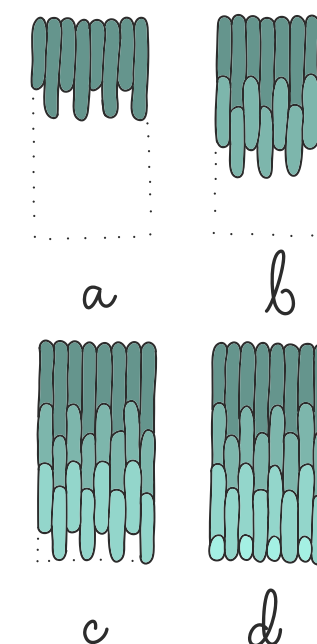
## Using Long and Short Stitch for Thread Painting

### LONG AND SHORT STITCH BASICS

**Long and short stitch** is a great way to fill a shape with minimal texture. Use it to fill a shape with a single solid color, or use multiple hues to create smooth color transitions and shading. Very realistic work can be created when using single strands and many colors, so this technique is often called thread painting or needle painting.

Row 1 (A) is filled with alternating long and short stitches. The remaining rows (B–D) are filled by piercing through the previous row (a split stitch), creating overlap. Because the original row is staggered, all remaining rows will also have staggering, which helps create a blended look between rows and colors. For the final row (D), you use compensating stitches to line up with the edge of your shape.

Outline the shape before filling with long and short stitch to get a cleaner edge and to create the illusion of overlap between objects.



**Long and Short Stitch**

### THREAD PAINTING TIPS

Utilizing long and short stitch for thread painting is a challenging yet rewarding hand embroidery technique. Use this method to create color gradations and shading to give your subjects a three-dimensional look. The thread painting patterns in this book include suggested colors, number of strands, and stitch directions. Use the keys below to help you understand the design decisions that were made for the pictured hand embroidery art. With this knowledge in hand, you can create your own thread painting designs in the future.

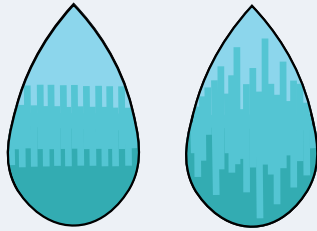
The leaf shown at right from the Leafy Cockatoo pattern (see page 106) is an example of using long and short stitch to create a smooth shape. I used two strands of floss (using a single strand will result in an even smoother finish) and maintained a consistent stitch direction.



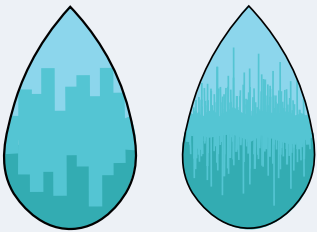
**Stitch direction is consistent, reducing texture.**



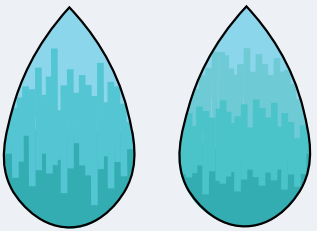
## TIPS FOR LONG AND SHORT STITCHING



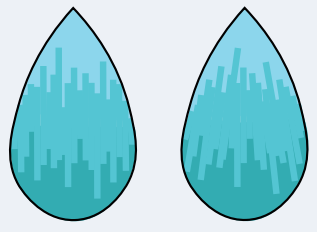
**Add variety to stitch length.** A blocky, perfectly measured long and short stitch is lovely, but by creating more variety in your stitch length (add extra-long and extra-short stitches), the transition between colors will look more smooth and realistic.



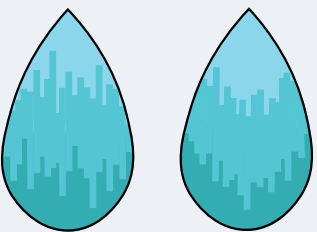
**Use a single strand of floss.** A thicker strand of floss will create more texture, which may be distracting or may be exactly the look you are trying to achieve. Using a single strand will be like coloring with a fine-tipped pen, a way to create controlled and delicate lines. Using a full six strands will provide faster coverage with more texture and less control, much like you would get with a thick, chunky marker.



**Add more shades of color.** The more steps between two colors, the smoother your transition will be. Your work will be more realistic as you increase the number of colors and decrease the difference in hue between those colors. But of course, the more colors you use, the more time it will take to complete your project! Be prepared to spend hours stitching a thread painting project. Unfortunately, there are no shortcuts here.



**Play with stitch direction.** Sometimes keeping your stitches neat and parallel with your shape is appropriate, but it can be interesting to see the variation created when you change the angles. Stitch direction can help add dimension to shapes and direct focus.

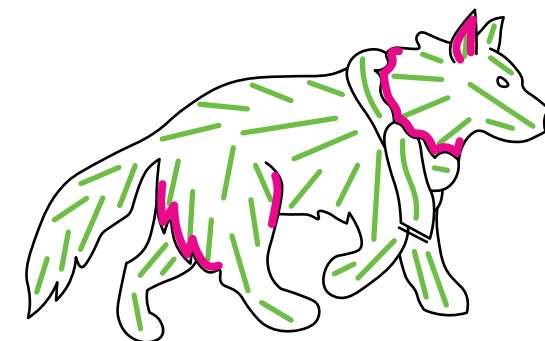


**Curve color transitions.** Another way to play is by making slight changes to where you transition from one color to another. Curve your shading for more realism, giving your objects a more three-dimensional look. If you are using a model, be sure to pay attention to the actual shadows. It's likely that they do something more interesting than follow along a straight line.

In contrast to the leaf, the wolf shown below (see project on page 114) is a great example of using long and short stitch to create texture using more strands of floss, irregular stitch direction, and padding. I used three strands of floss and outlined the edges of the legs with split stitch before filling with long and short stitch. When filling the shape, I played with stitch direction, adding especially irregular angles at the edges of shapes where I wanted the wolf to look extra fluffy. You can see those stitches around the tail, the chest, and the backs of the legs. To help the foreground limbs appear in front of the body, I added extra layers of stitches to create dimension.



Stitch direction and length are inconsistent, increasing texture.



Here is what the stitch direction diagram for the wolf looks like.

Note again that in both of these examples, I used only one color to fill the shape. The variation is due to number of strands of floss, the stitch direction, and the padding or laying of stitches.

Be sure to study the included stitch direction diagrams for designs featuring thread painting. I like to make some initial stitches on my handwork as guidelines for the stitch direction. Alternatively, you can mark the stitch direction on your fabric with a pen before you begin stitching.

The basic long and short stitch diagram shown on page 35 can be misleading when trying to fill a complicated design. For example, when stitching the face of the red panda on page 177, I did not work from one side of the head to the other, filling in every inch of fabric as I stitched. There is back and forth. Think of this as literally painting with thread! You can go back in to fill gaps or add highlights and shadows. Sometimes I fill using one color at a time, working from the darkest color to the lightest. Other times I work by body part, starting from one end of the animal and then moving to the other. The stitch order is less important than completely filling the shape (you should not see any fabric through your stitches) and thoroughly blending between colors. I like to use at least one strand of each color to “clean up” transitions after I think I am done.

One more very important note about thread painting: Every single thread painting I have ever made always goes through an ugly phase during which I nearly throw away my work. I promise that this is normal and that the best way to get through it is simply to persevere and not to judge your in-progress art. When in doubt, add more stitches!

### TIP

- In general, stitch direction will be radial from the nose on the face of an animal, and direction will be parallel with the length of the body.



# Critter Projects

The next four chapters are filled with thirty unique animal embroidery patterns. Chapter 6 is full of easy patterns, perfect for the beginner embroiderer or for anyone looking for a quick project. Chapter 7 expands on the skills and stitches practiced in Chapter 6 with larger, more time-consuming projects and added complexity. The final two chapters explore using long and short stitch to thread paint the fur of your cute critters. The projects in Chapter 8 will provide a nice warm-up, with fewer colors to juggle and often using more strands of floss to help speed up

filling the shapes. In Chapter 9, you will get an opportunity to use extra color and to add lots of detailed thread painting with a single strand of floss, while managing more technical color placement and stitch direction.

The chapters and the projects within each chapter are not necessarily in order of difficulty. You may find thread painting easy and natural but struggle with the improvising and detailed pattern transfer of the octopus and chameleon designs (see pages 63 and 60, respectively). Tackle whichever projects speak to you!







# How to Read the Patterns

Each pattern includes a stitch and color diagram plus step-by-step instructions for stitching the design. The first project of each chapter also includes step-by-step photos to help you get comfortable with the embroidery techniques used throughout this book.

The stitch and color diagram serves as a concise reference for the pattern. The diagram includes the embroidery stitch to use for each element, plus a suggested number of strands and a DMC floss color. For example, the main outline for the Flower Crown

Stitch and color diagram



Complete color list

Step-by-step instructions

Elephant pattern on page 44 reads “Chain stitch (3, 939)” which means to use three strands of DMC 939 to outline with chain stitch. The given floss numbers are DMC six-stranded cotton unless otherwise stated. The included colors and strand numbers are only a suggestion and simply reflect what I used for the sample hand embroidery art. You can make different choices! The colors in some diagrams have been exaggerated to help avoid confusion between hues. The diagrams have also been simplified to give a general illustration of more complicated designs.

The step-by-step instructions for the design provide the same information as the stitch and color diagram but also offer a suggested stitch order. I captured the order in which I tackled each project, but there are as many ways to approach a project as there are stitchers!

When stitching your cute critters, remember that all animals in nature look different. It’s okay if your designs don’t look identical to mine. Biological diversity makes our planet amazing and will make your artwork amazing, too.

For thread painting projects, not every little stitch or detail is captured in the diagrams. The placement of shade transitions acts as a guide and should not be considered hard color changes. Please see the project photos and push stitches over the lines to create a more realistic animal.

For example, if you fill these otters from the Otterly Adorable project on page 136 following the

diagram exactly, you’d get harshly two-toned otters. Notice in the photo how I interpreted the diagram. There are many stitches using both shades of brown that overlap that guideline. That is good! Blend those transitions. Look at photos of real animals if you need more inspiration.



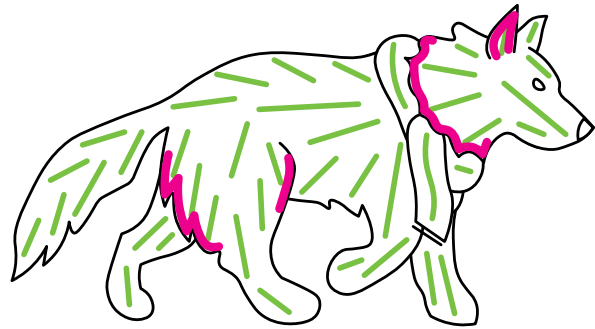
The diagram colors are meant as guides, not hard-and-fast rules; your colors should often have softer transitions, as you can see in the stitched otters.





Some projects include a stitch direction key. This diagram shows you the suggested stitch direction using green lines over a simple line drawing. The magenta guidelines tell you where to outline your design before filling, a technique for adding more depth to your project.

For example, see the stitch direction diagram for the wolf from the Polar Pals project on page 111, reproduced



The stitch direction diagrams use magenta to indicate guidelines that should be stitched first and green to indicate the direction of fill stitches.



### USING AND RESIZING PATTERNS IN THIS BOOK

Each project has a line drawing of the pattern for you to transfer to your fabric. These patterns can be found at the back of the book. Make a working copy by tracing or photocopying this pattern. Use a copy machine to resize the designs as needed. To shrink or enlarge a design, divide the desired size by the current size of the pattern and multiply by 100%.

For example, to enlarge a 4" (10.2cm) project to fit a 6" (15.2cm) hoop:  $(6/4) \times 100\% = 150\%$

Alternatively, to shrink a 6" (15.2cm) project to fit a 4" (10.2 cm) hoop:  $(4/6) \times 100\% = 66\%$

To create an easy mirror image of a design (for iron-on transfer methods), use tracing paper. Use a thick marker to trace the design and simply turn it over for the mirror image.



Many of the designs in this book include floral elements. These motifs look lovely paired with animals, but also make great standalone patterns. Here I stitched the floral crown from the elephant design on a 4" (10.2cm) hoop. Get creative!

## Easy Beginner Animals



These patterns are a great warm-up. Practice new stitches and gain confidence. You'll be charmed by the stunning simplicity of the designs and just how quickly you can create them!

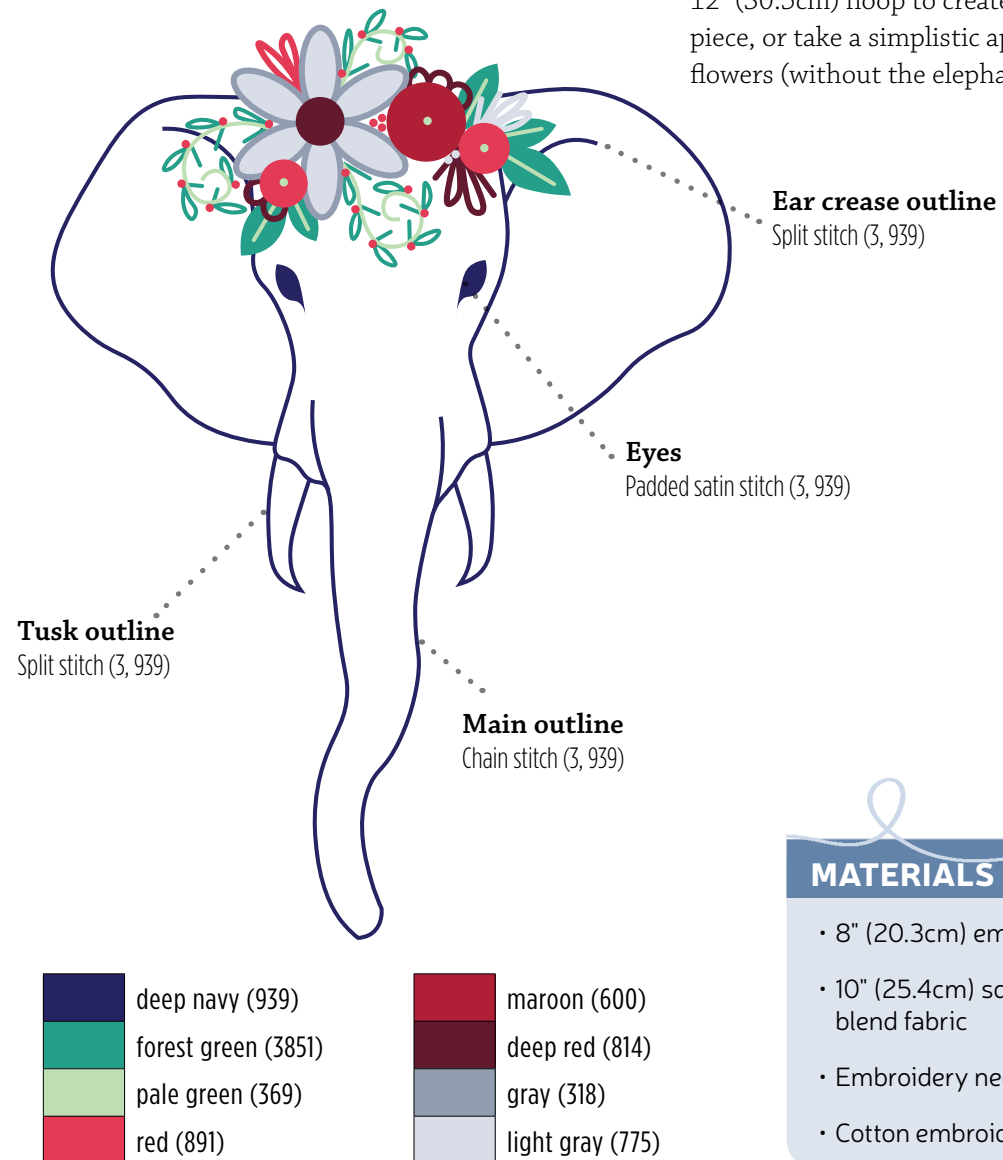


# Flower Crown Elephant

In this project, we will practice simple linear stitches to outline our elephant and then explore some of my favorite modern embroidery stitches for the flowers. I chose to use split stitch and chain stitch for my outline, but you could also use this design as an opportunity to practice couching, back stitch, or stem stitch.

## Tips and ideas:

- When creating the flowers, remember that it is okay if you have a different number of French knots, straight stitches, or detached chain stitches than me. Concentrate on keeping the design balanced in color and stitched elements.
- Enlarge this elephant design to fit a 12" (30.5cm) hoop to create a dramatic wall art piece, or take a simplistic approach and stitch the flowers (without the elephant) in a tiny hoop.



## MATERIALS

- 8" (20.3cm) embroidery hoop
- 10" (25.4cm) square of dark teal linen blend fabric
- Embroidery needles, sizes 3, 7
- Cotton embroidery floss





**Elephant** Use 6 strands of floss unless otherwise noted



**1. Outline the elephant.** Outline the elephant with chain stitch using 3 strands of deep navy (939). Switch to split stitch for the tusks and ear creases.



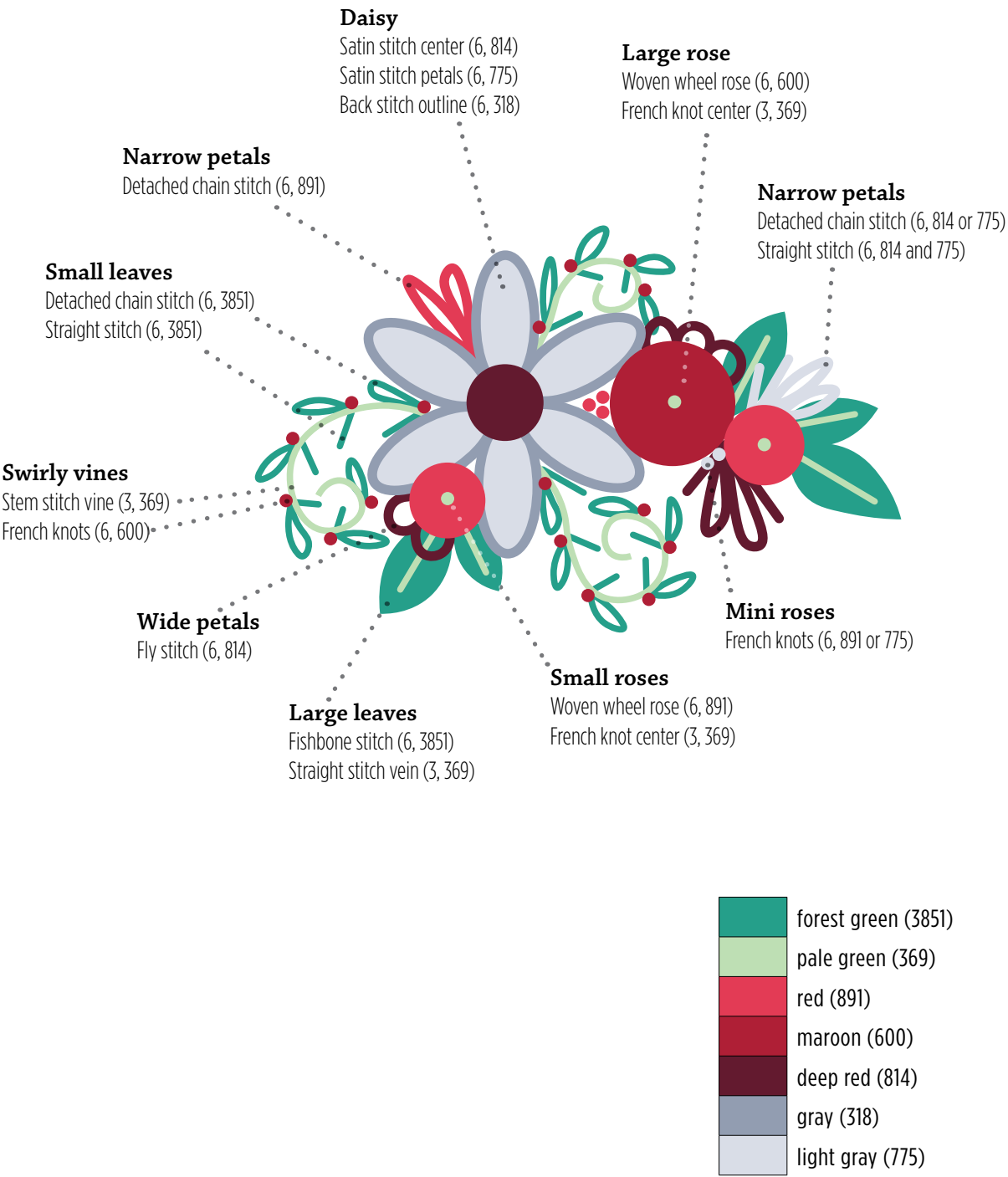
**2. Fill the eyes.** Outline the eyes with back stitch, then fill with satin stitch using 3 strands of deep navy (939).



**3. Start the daisy.** Fill the center of the daisy with padded satin stitch using deep red (814).



**4. Fill the petals.** Use light gray (775) to fill the petals with satin stitch.







**5. Finish the daisy.** Outline the petals with back stitch using gray (318).



**6. Make the roses.** Next, work the three woven wheel roses, using maroon (600) for the large rose and red (891) for the two small roses.



**9. Stitch the large leaves.** Fill the leaves with fishbone stitch using forest green (3851).



**10. Add green details.** Use 3 strands of pale green (369) to make the straight stitch veins on the leaves and to add the French knots to the centers of the roses.



**7. Stitch the vines.** Use 3 strands of pale green (369) to make the stem stitch vines.



**8. Make the tiny leaves.** Add detached chain stitch and straight stitch leaves to the vines with forest green (3851). The larger detached chain stitch leaves are on the outside of the curve of the vines.



**11. Complete the details.** Add fly stitch petals with deep red (814). Add additional straight stitch and detached chain stitch accents with deep red (814), light gray (775), and red (891).



**12. Finish with French knots.** Add a French knot to each small leaf on the vines with maroon (600). Add large, loose, triple-wrapped French knots between the large rose and daisy with red (891). Add light gray (775) French knots between the large and small rose.



# Dogs I've Known

The whole pack is here! This fun wall art project will brighten your home with some very good dogs.

## Tips and ideas:

- Stitch your favorite dog on a shirt collar or back pocket. I added the Boston terrier to my son's T-shirt as described on page 22.
- Enlarge the design and stitch each dog on a holiday plaid. Frame each one in a 3" (7.6cm) hoop and

add a sparkly ribbon to make a collection of canine Christmas ornaments.

- Stitch each dog or bone a different color. This design would be fun with a variegated thread.
- For an extra challenge, fill in the shapes with long and short stitch.

### Dog outlines

Back stitch (2, 310)

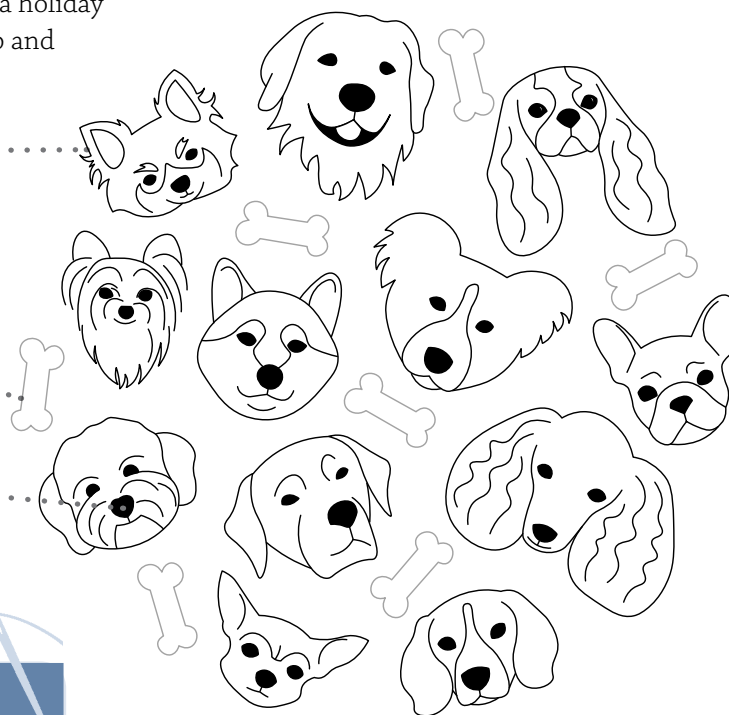
### Bones

Back stitch outline (2, BLANC)

### Eyes and noses

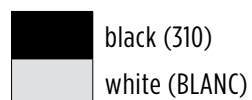
Back stitch outline (2, 310)

Satin stitch fill (2, 310)



## MATERIALS

- 8" (20.3cm) embroidery hoop
- 10" (25.4cm) square of bright blue cotton
- Embroidery needles, size 9
- Cotton embroidery floss



## Dogs and Bones

1. Use 2 strands of black (310) to outline the dogs with back stitch.
2. Similarly, outline the eyes and noses before filling with satin stitch.
3. Outline the bones with back stitch using 2 strands of white (BLANC).





# Sketchy Owls

This feathered trio is an easy, quick project with only two floss colors to juggle and four stitches to master. Stitch the design as written using split stitch, or use it as an opportunity to practice another linear stitch such as back stitch, couching, or stem stitch.

## Tips and ideas:

- Stitch the design in its entirety or concentrate on a single owl for a simple project. There is also plenty of room at the top of the design to add your own text to create a custom gift for a friend.
- Use tiny running stitches for the (center) barn owl's tummy. The guidelines show a solid line to follow, but your embroidery will look like a dotted line. Remember to use an erasable pen (I used a water-soluble fabric marker) for these guidelines, as they will not be completely covered by your stitches.

## Owls

1. Use split stitch for the outlines, using 2 strands of black (310). For short segments and details, use straight stitches. Use small running stitches for the details on the barn owl in the center.

2. Fill the eyes with satin stitch with 2 strands of black (310), using padded satin stitch for the yellow-eyed owls. Fill the yellow outlines with split stitch using 2 strands of pale yellow (3823). Finish with a split stitch outline using 2 strands of black (310).

### Outlines

Split stitch (2, 310)

### Yellow eyes

Padded satin stitch fill (2, 310)  
Split stitch outline (2, 3823)  
Split stitch outline (2, 310)

### Short straight details

Straight stitch (2, 310)

### Black eyes

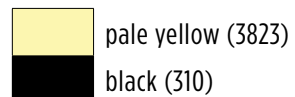
Satin stitch fill (2, 310)

### Barn owl chest

Running stitch (2, 310)

## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of light blue fabric
- Embroidery needles, size 9
- Cotton embroidery floss





# Floral Bunnies






This sweet project is perfect for spring! Six darling bunnies are ready to be stitched as a family or split up to make smaller projects with custom colors.

## Tips and ideas:

- This is a simple design, but be sure to transfer it with care to capture all of the details and the unique personality of each bunny. Likewise, take your time when outlining with short back stitches (or a different linear stitch if you choose) to clearly capture the curves and structure of the eyes.
- Concentrate on evenly utilizing the two shades of pink and two shades of green throughout the project rather than matching exactly with the color key.
- Stitch each bunny in a 4" (10.2cm) hoop and use bright reds and greens to create a set of cute bunny ornaments for your tree in December.

## MATERIALS

- 8" (20.3cm) embroidery hoop
- 10" (25.4cm) square of white cotton fabric
- Embroidery needles, sizes 7, 9
- Cotton embroidery floss

	hot pink (3804)		pale green (564)
	pink (3806)		dark gray (535)
	forest green (562)		

## Bunnies

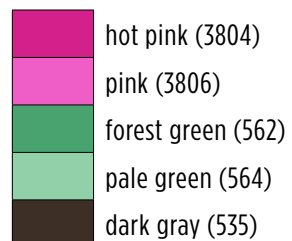
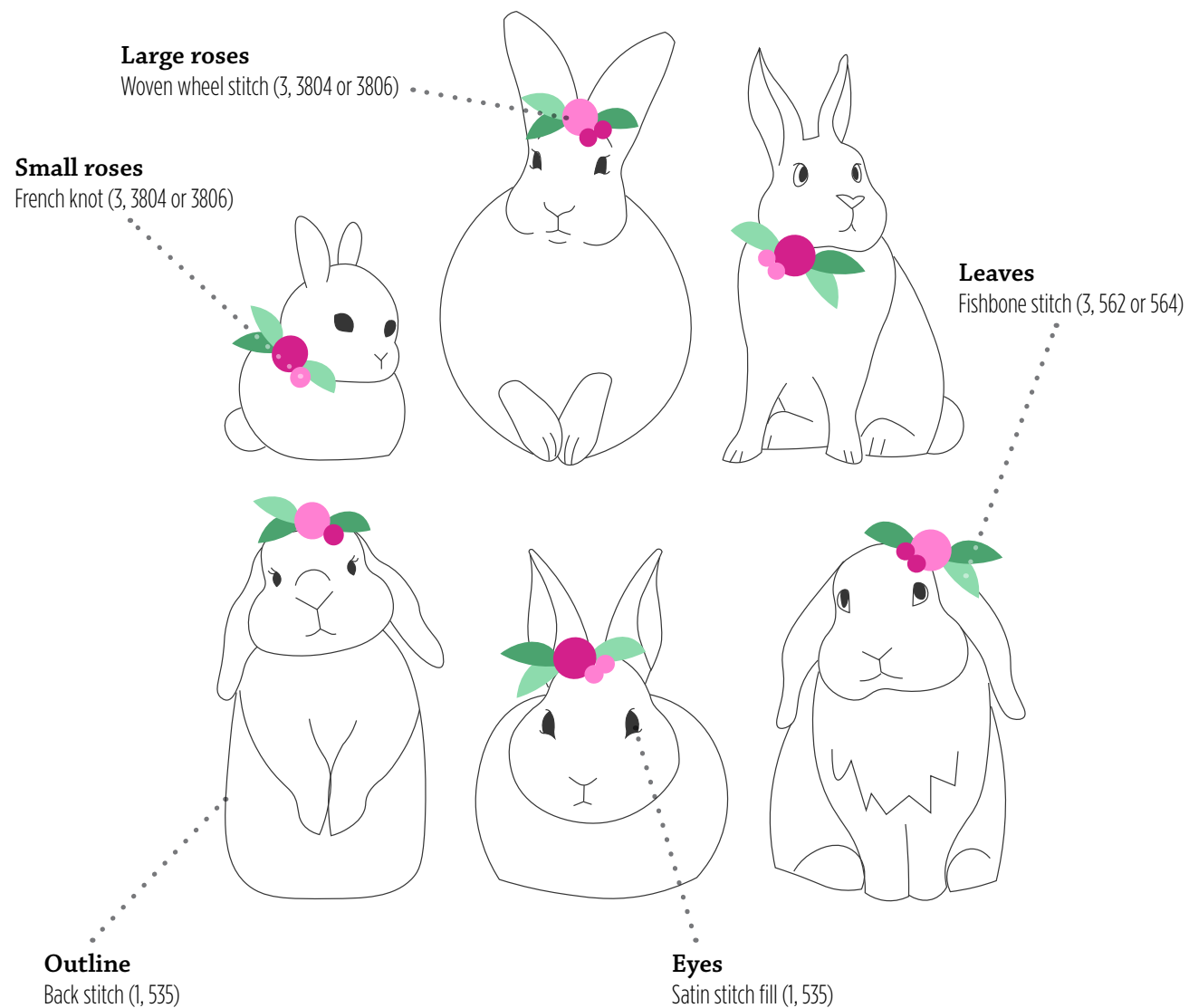
1. Use 1 strand of dark gray (535) to outline the back stitch figures. Fill the eyes with satin stitch.
2. Fill the leaf shapes with fishbone stitch using 3 strands of forest green (562) or pale green (564).
3. Use 3 strands of hot pink (3804) or pink (3806) to fill in the large roses with woven wheel stitch.
4. Finish with pink French knots using 3 strands of floss.



It's hard to choose a favorite in this cute crowd! Here you can see my guidelines under the stitches that I still need to wash away.







# Peacock Feather

The peacock feather is a recognizable and stunning motif that stands on its own. Stitch the design in a hoop or convert it into a patch like I did as described on page 22.

## Tips and ideas:

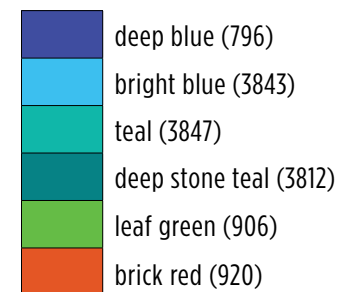
- Stitching the design with 6 strands (as described and pictured) results in a graphic, textured embroidery. Reduce the number of strands to create a more delicate look.
- Substitute long and short stitch for the satin stitch to create a lovely thread painting.



To really simplify the design, stitch only the outlines using back stitch or your favorite linear stitch.

## MATERIALS

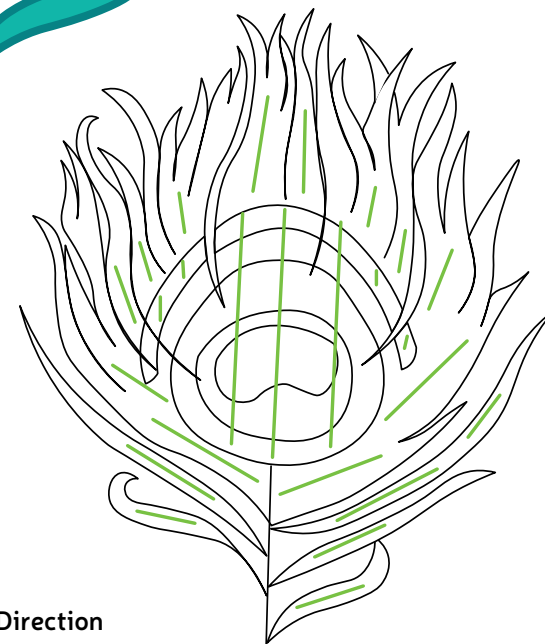
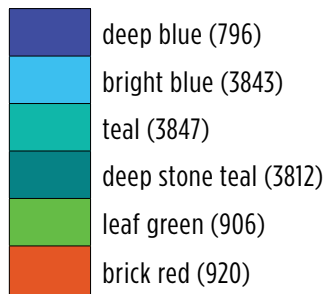
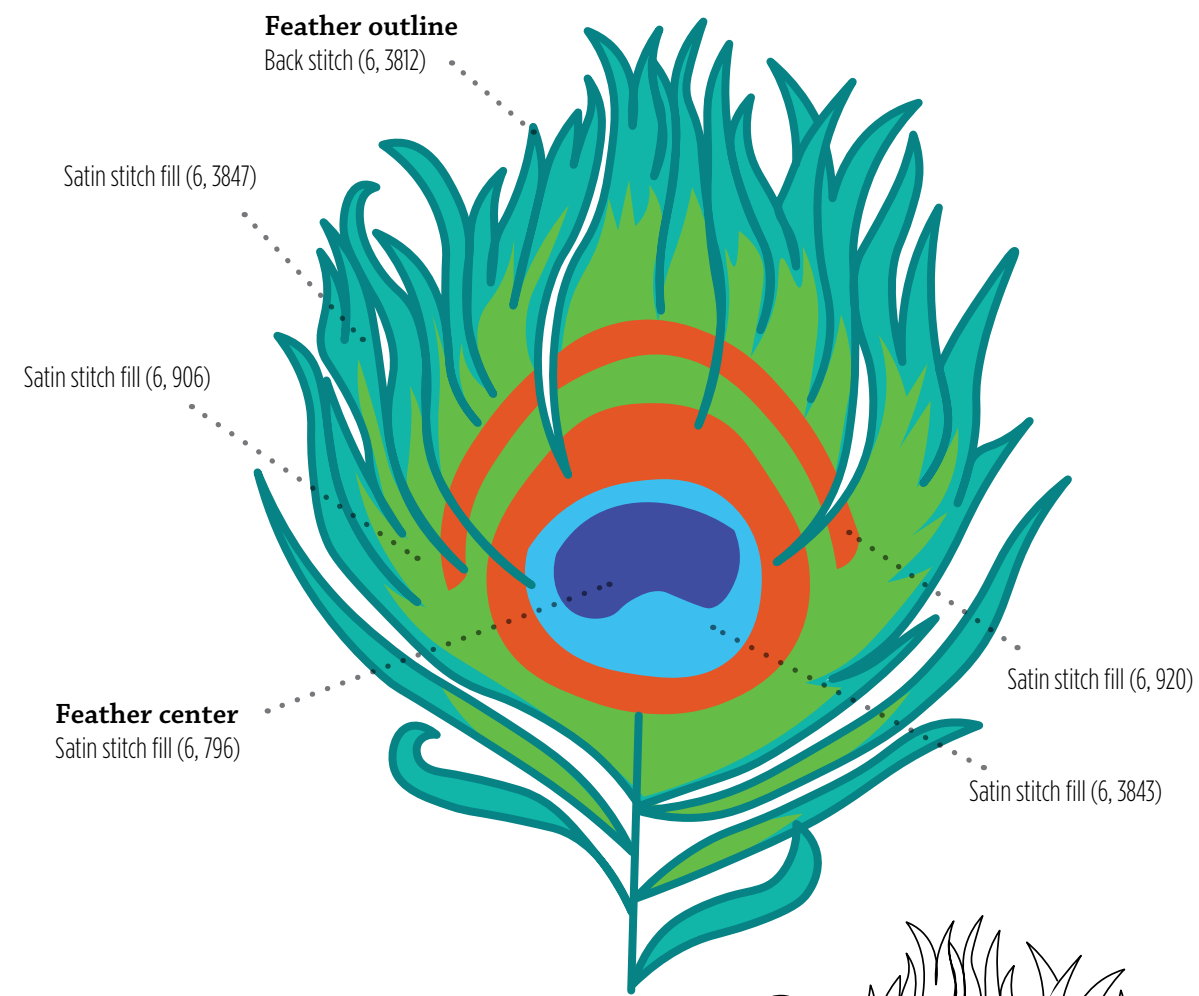
- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of gray cotton
- Embroidery needles, size 3
- Cotton embroidery floss



## Feather Use 6 strands of floss for all stitches

1. Start with the back stitch outline using deep stone teal (3812).
2. Fill in the feather tips with teal (3847) using satin stitch. Add some stray back stitch lengths toward the center to create staggered edges between colors.
3. Begin filling the center shape with satin stitch using deep blue (796).
4. Fill the next shape with bright blue (3843), also with satin stitch.
5. Next, fill the red-orange sections with brick red (920), continuing with satin stitch in a vertical stitch direction.
6. Finish by filling the rest of the feather with leaf green (906), directing the stitching radially from the center.







# Color-Changing Chameleon











This colorful lizard may not be camouflaged, but he is a bright, fun project for decorating your walls or even your clothes! Using a dark fabric will make these rainbow colors pop, so use a chalk pencil or white gel pen to trace the design on dark gray cotton.

**Tips and ideas:**

- The design is complicated, so try to concentrate on filling the design the best you can, reducing or adding French knots and straight stitches as needed.
- Stitch the design as written or use fewer strands of thread to create a more delicate look and to allow the floral elements to decompress.
- To really simplify the design, skip the florals completely or use other stitches to fill the shape.

**MATERIALS**

- 4" (10.2cm) embroidery hoop
- 6" (15.2cm) square of gray cotton fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss

	primary blue (3843)		pale green (3819)
	sky blue (3846)		pale yellow (727)
	pale blue green (959)		golden yellow (743)
	pale green (954)		orange (972)
	leaf green (704)		black (310)



Using all 6 strands of floss will give you lots of texture, but it can be a tight squeeze. Drop the number of strands (or increase the size of the pattern) to create a roomier space.

**Chameleon** Use 6 strands of floss unless otherwise noted

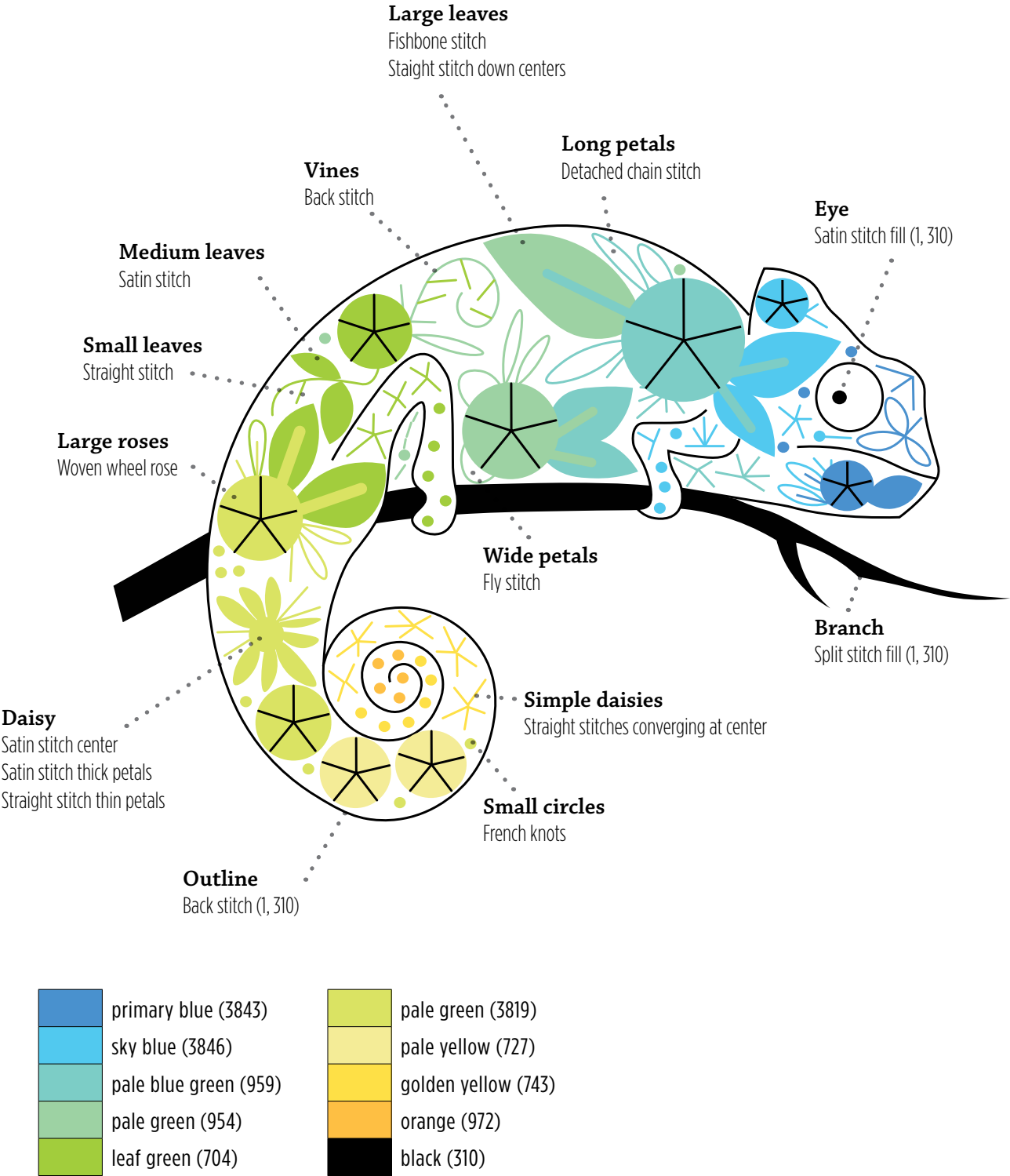
1. Outline the chameleon with back stitch using 1 strand of black (310). Fill in the eye with satin stitch.
2. Fill in the branch using split stitch with 2 strands of black (310). Align stitch direction parallel with the branch.
3. Begin filling in the chameleon with a full 6 strands of floss starting at the tail, using the stitch and color key as a guide. Modify the stitch type and number if needed to fit into your shape.
4. Stitch the fishbone leaves and detached chain stitches before adding straight stitch accents of other colors.





Chameleon body fill

Use 6 strands of floss unless otherwise noted and see the key for color



# Pacific Octopus

Stitch up everyone’s favorite cephalopod using modern embroidered florals with a fun color gradient from orange to purple. This colorful giant octopus hoop art can brighten up your wall or be stitched into a fun patch.

Tips and ideas:

- The florals are complicated and can take some time to trace onto fabric. Improve with your own version of woven wheel roses, French knots, lazy daisies, fishbone leaves, and straight stitches. It’s okay to modify the design so it works for you. Use fewer strands to create a more delicate look.
- To really simplify the design, skip the florals completely or use other stitches to fill the shape.

MATERIALS

- 5" (12.7cm) embroidery hoop
- 7" (17.8cm) square of gray fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss



If you find it hard to follow the pattern exactly, remember that it is okay to improvise. Fill the tentacles with any combination of French knots, straight stitches, fishbone stitch, and detached chain stitch you want.

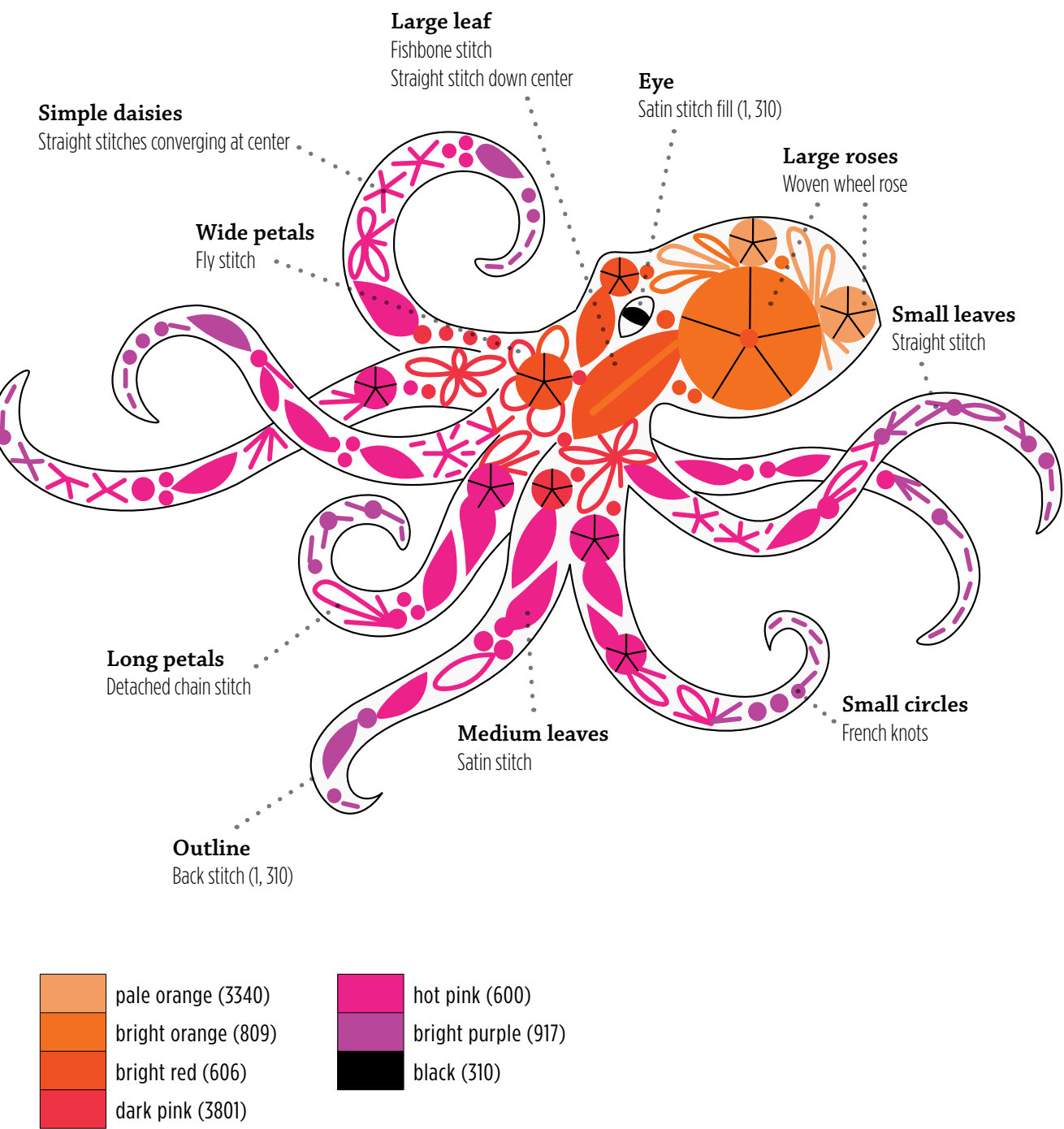
Octopus Use 6 strands of floss unless otherwise noted

1. Outline the octopus with back stitch using 1 strand of black (310). Fill in the eye with satin stitch.
2. Begin filling in the octopus with a full 6 strands of floss, starting at the head and using the stitch and color key as a guide. Modify the stitch type and number if needed to fit into your shape.
3. Stitch fishbone leaves and detached chain stitches before adding straight stitch accents of other colors.



Octopus body fill

Use 6 strands of floss unless otherwise noted and see the key for color





# Confident Beginner Creatures



Tackle larger and more complicated projects while practicing the same techniques you learned in Chapter 6. These designs will take a little more time and attention but are totally worth it.

## Hummingbird and Hibiscus

This bright, cheery project pops with color. The design uses beginner stitches but is a heavy coverage project, so give yourself plenty of time to work on it. It also calls for a whole rainbow of colors to play with (eighteen skeins!) and one metallic floss option. This project may be at the beginning of the chapter, but it is probably one of the most difficult designs in this book that doesn't use thread painting.

### Tips and ideas:

- The design is complicated, so it can be tricky to transfer. Using different-colored fabric pens for different elements of the design can help bring clarity to your project.
- If the light-colored fabric feels too thin, fold it over and double it up.
- When stitching with the metallic floss, cut small lengths and be patient. If preferred, substitute regular cotton embroidery floss.
- Need a challenge? Stitch the hummingbird and hibiscus with long and short stitch!

### Flower stamen

Chain stitch (3, 608)  
French knots (6, 743)

### Pink hibiscus

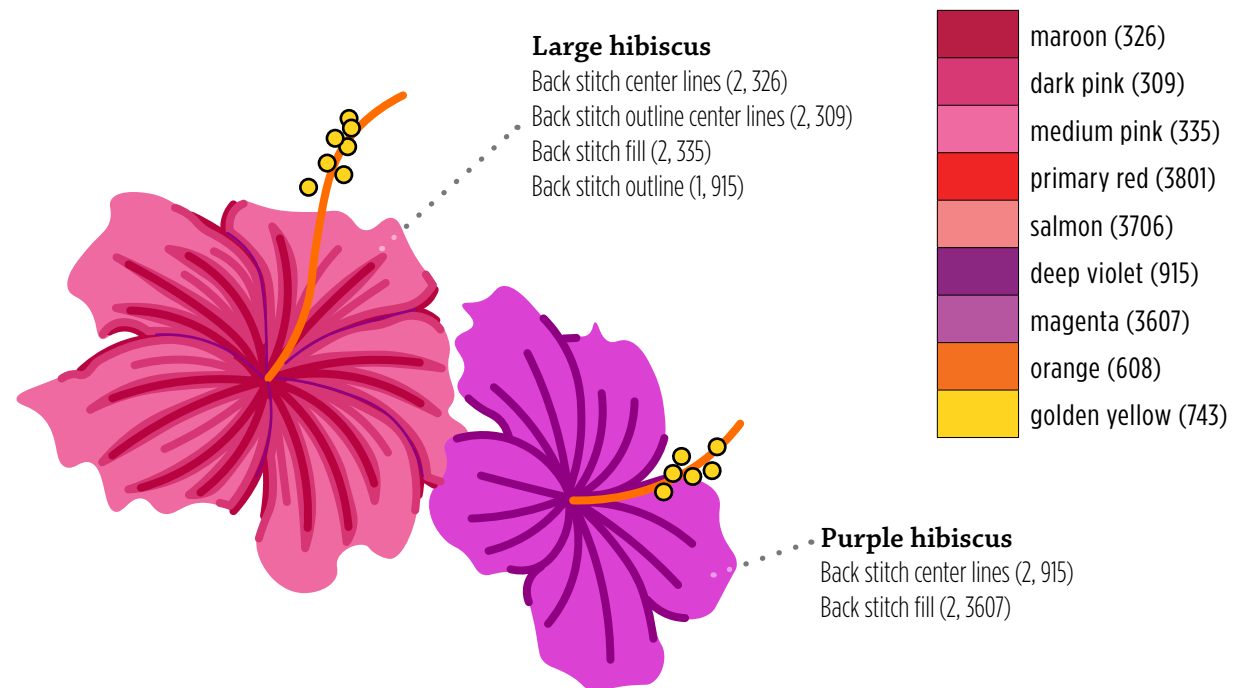
Back stitch center lines (2, 3801)  
Back stitch fill (2, 3706)  
Back stitch outline (1, 326)

### MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of cream cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss

maroon (326)	magenta (3607)	medium green (702)
dark pink (309)	orange (608)	dark green (3850)
medium pink (335)	golden yellow (743)	dark gray (844)
primary red (3801)	pale green (14)	metallic purple (E718 or 718)
salmon (3706)	bright green (907)	teal green (3851)
deep violet (915)	green (906)	pale blue green (954)
		white (BLANC)





# Hummingbird and Hibiscus



**1. Make the stamen.** Begin by stitching the hibiscus stamen, using 3 strands of orange (608) and chain stitch. Begin at the center of each flower.



**2. Fill the small hibiscuses.** Next, fill the two small hibiscus flowers. The petals are filled with 2 strands of floss using rows of back stitch. Begin with the darkest fill color and stitch the center lines radiating from each petal center. Also outline the sides of the petals. Fill in the remainder of the petals with the lighter color, again using 2 strands of floss and rows of back stitch radiating from the center of the flower.







**3. Stitch the large hibiscus.** For the largest flower, use three colors. Again, use the darkest color to stitch the center lines and side outlines using 2 strands and back stitch. Next, use the middle color to follow along the dark lines. Finally, fill in the rest of the petals with the lightest color.



**4. Add detail to the flowers.** To accentuate the petals, use 1 strand of a darker color to outline the petal edges with back stitch.



**7. Add details to the leaves.** Once the leaves are stitched, return to add the vein details. Use 2 strands of dark green (3850) to create straight stitch veins on the fishbone leaves. Use 3 strands of pale green (14) to create a back stitch vein down the center of the satin stitch leaves.



**8. Create the small flowers.** The small flowers are stitched with a full 6 strands of primary red (3801) floss using granitos stitches for each petal.



**5. Make the fishbone leaves.** Use 2 strands of green (906) and fishbone stitch to fill in the solid-colored leaves. Work around the petal shapes, modifying to satin stitch as needed.



**6. Make the satin stitch leaves.** Fill the remaining leaves with satin stitch using 2 strands, alternating between the two green colors, bright green (907) and medium green (702), to make stripes. Again work around the petals and flower stamen, stitching right up to those other elements. Mark the fabric with a pen to help keep the stripes and satin stitches even.

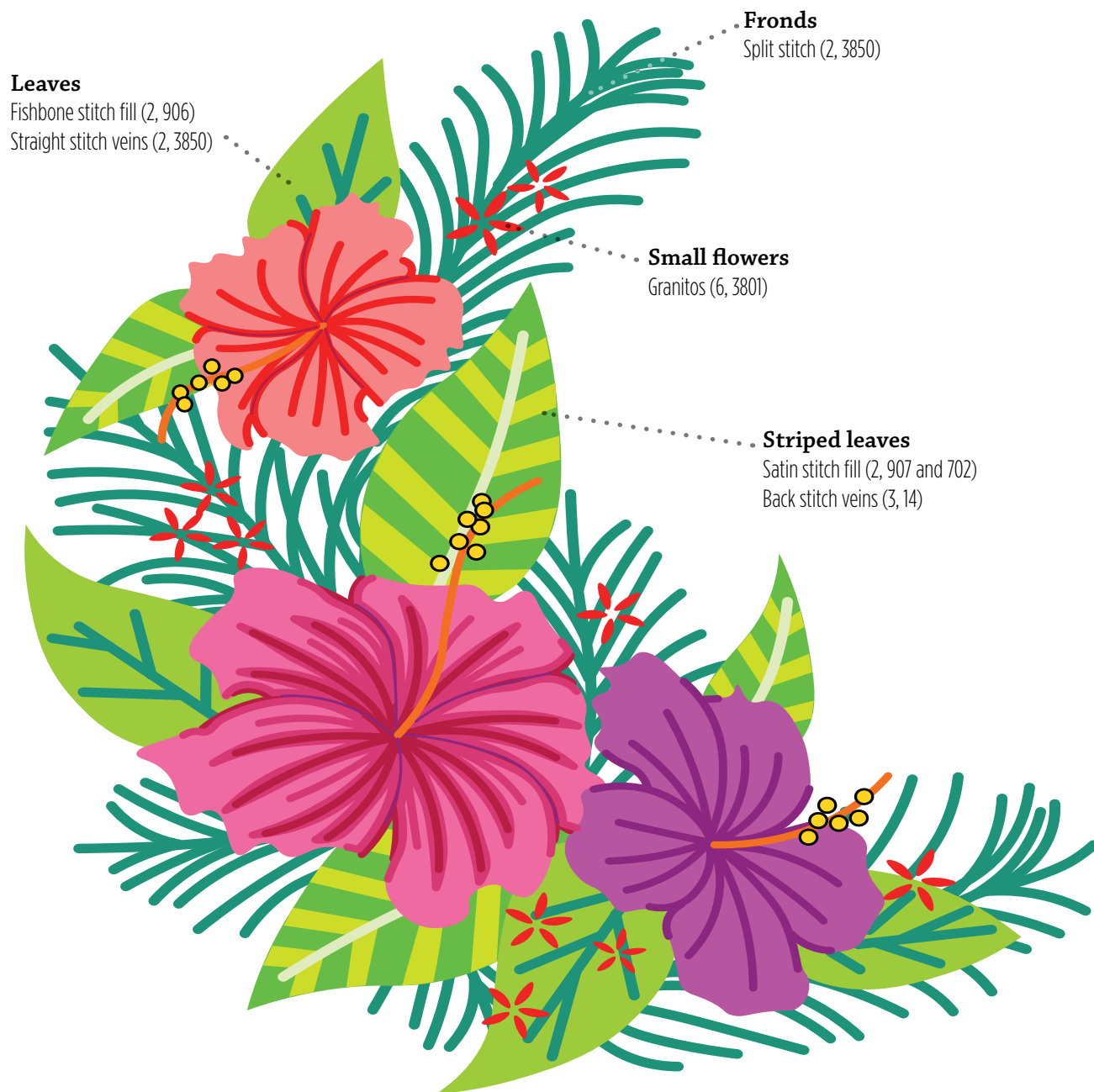


**9. Stitch the fronds.** Stitch the palm fronds using 3 strands and split stitch with dark green (3850).



**10. Finish with French knots.** Add yellow French knots with a full 6 strands of golden yellow (743) floss, changing the number of wraps to create different sizes.





	maroon (326)		deep violet (915)		bright green (907)
	dark pink (309)		magenta (3607)		green (906)
	medium pink (335)		orange (608)		medium green (702)
	primary red (3801)		golden yellow (743)		dark green (3850)
	salmon (3706)		pale green (14)		



**11. Start the hummingbird.** Begin the hummingbird by stitching the outlines using 2 strands of dark gray (844) and split stitch. Use satin stitch to fill the eye and beak with the same color.



**12. Continue with the throat.** Fill in the throat with satin stitch using 2 strands of metallic purple (E718) or a substitute cotton floss such as purple (718).



**13. Work the head and back.** Fill in the head and back with satin stitch using 2 strands of teal green (3851) floss.

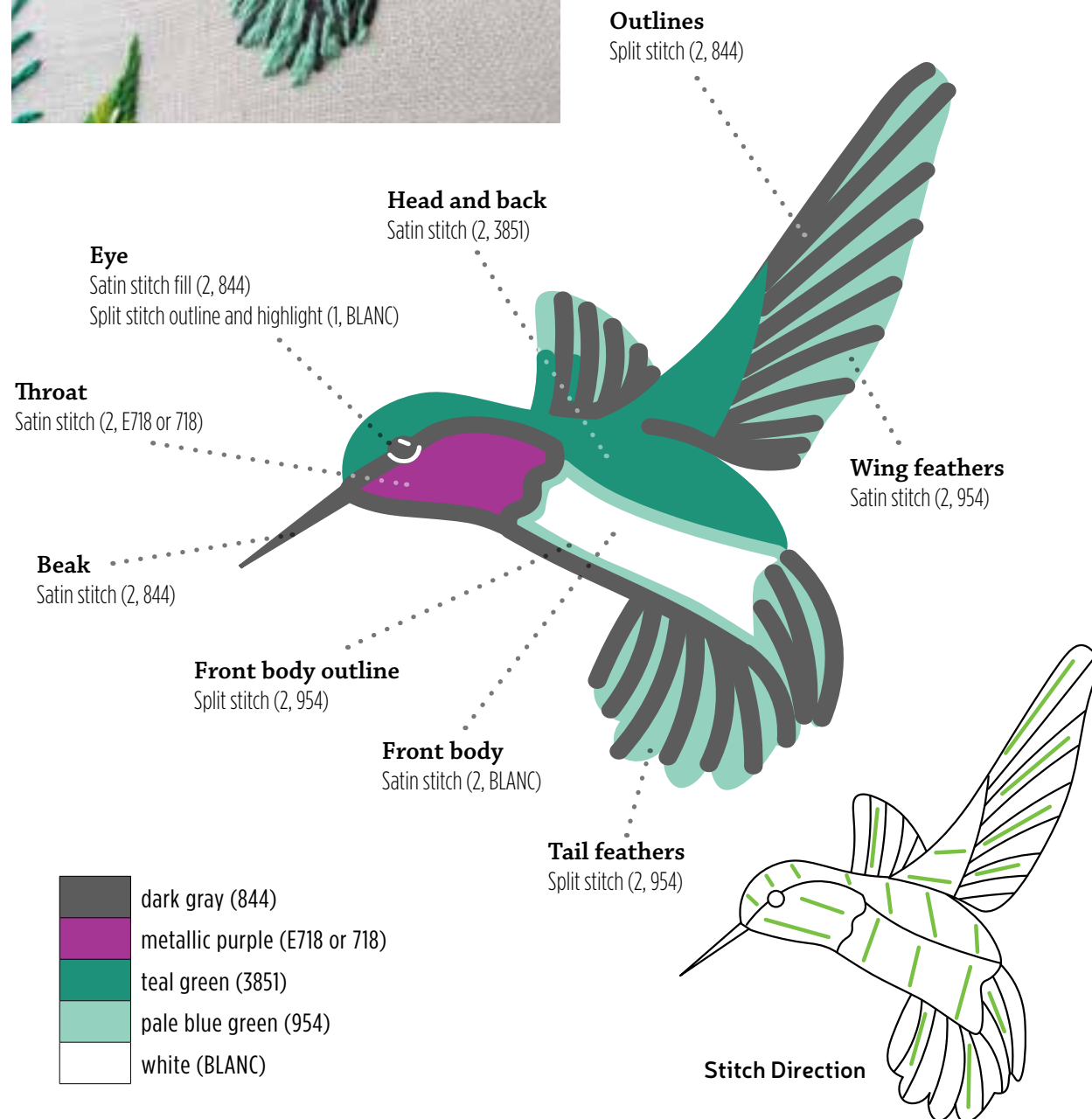


**14. Outline and fill in gaps.** Use 2 strands of pale blue green (954) and split stitch to outline the front body. Fill the gaps in the wings with satin stitch. Use split stitch to fill the gaps in the tail feathers.





**15. Finish with details in white.** Finish the hummingbird by filling in the front body with white (BLANC) using 2 strands and satin stitch. Use 1 strand of white (BLANC) floss to outline the bottom of the eye with split stitch. Create a highlight in the eye with a straight stitch.



# Mr. Frog

Have fun adding as much grass and as many ferns as you like to create a lush environment for our frog and mushrooms. For this project, we will practice filling shapes with back stitch and split stitch.

## Tips and ideas:

- Add copies of the frog to the grass to create a happy frog family. Not a fan of amphibians? Skip the frog for a fun forest mushroom design.
- Add some raindrops and an umbrella to give the design a cute twist.



I love how the thick grasses and ferns create a luscious forest floor for our mushrooms to grow.



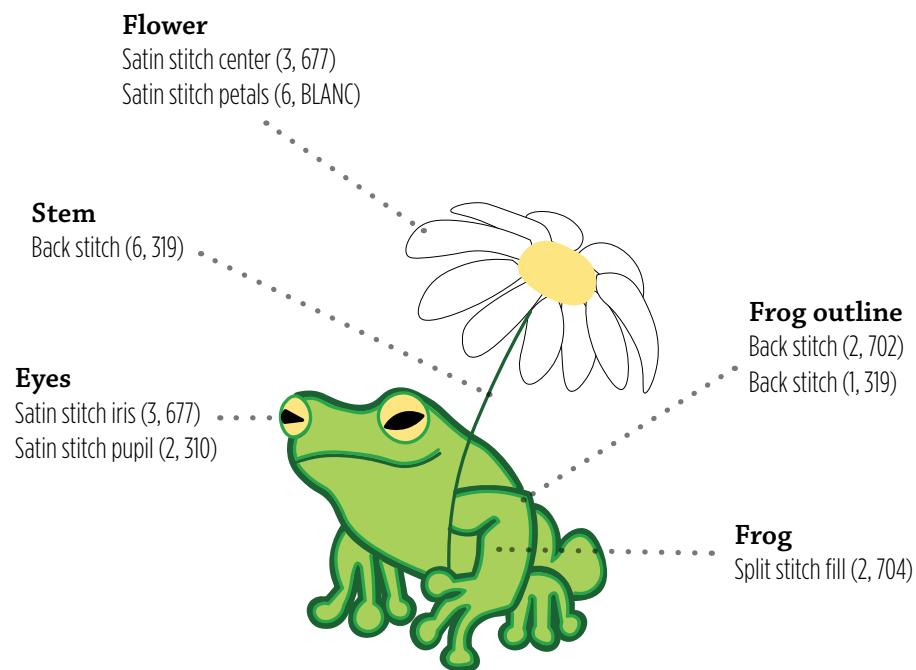
Using a single strand of floss for the dark green outline helps to define the frog's body. Be sure to give him a little smile.


## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of blue cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss

	white (BLANC)		deep green (319)
	light gray (3024)		coral (351)
	yellow (677)		dark red (347)
	light green (704)		black (310)
	dark green (702)		





	white (BLANC)		dark green (702)
	yellow (677)		deep green (319)
	light green (704)		black (310)

## Frog

1. Begin with the satin stitch eyes using 3 strands of yellow (677). Add satin stitch pupils using 2 strands of black (310) over the yellow eyes.
2. Next, outline the guidelines on the frog with back stitch using 2 strands of dark green (702).
3. Fill the frog with rows of split stitch using 2 strands of light green (704). For larger sections of

the frog, I kept the stitch direction parallel with the shape of the body.

4. Return with a back stitch outline using 1 strand of deep green (319).
5. Fill the flower with satin stitch, using 3 strands of yellow (677) for the center and 6 strands of white (BLANC) for the petal. Add a back stitch stem using 6 strands of deep green (319).





# Mushroom and Greenery

1.

Outline the mushroom caps with back stitch using 3 strands of dark red (347). Continue filling the caps with rows of back stitch, transitioning to coral (351) toward the centers.
2.

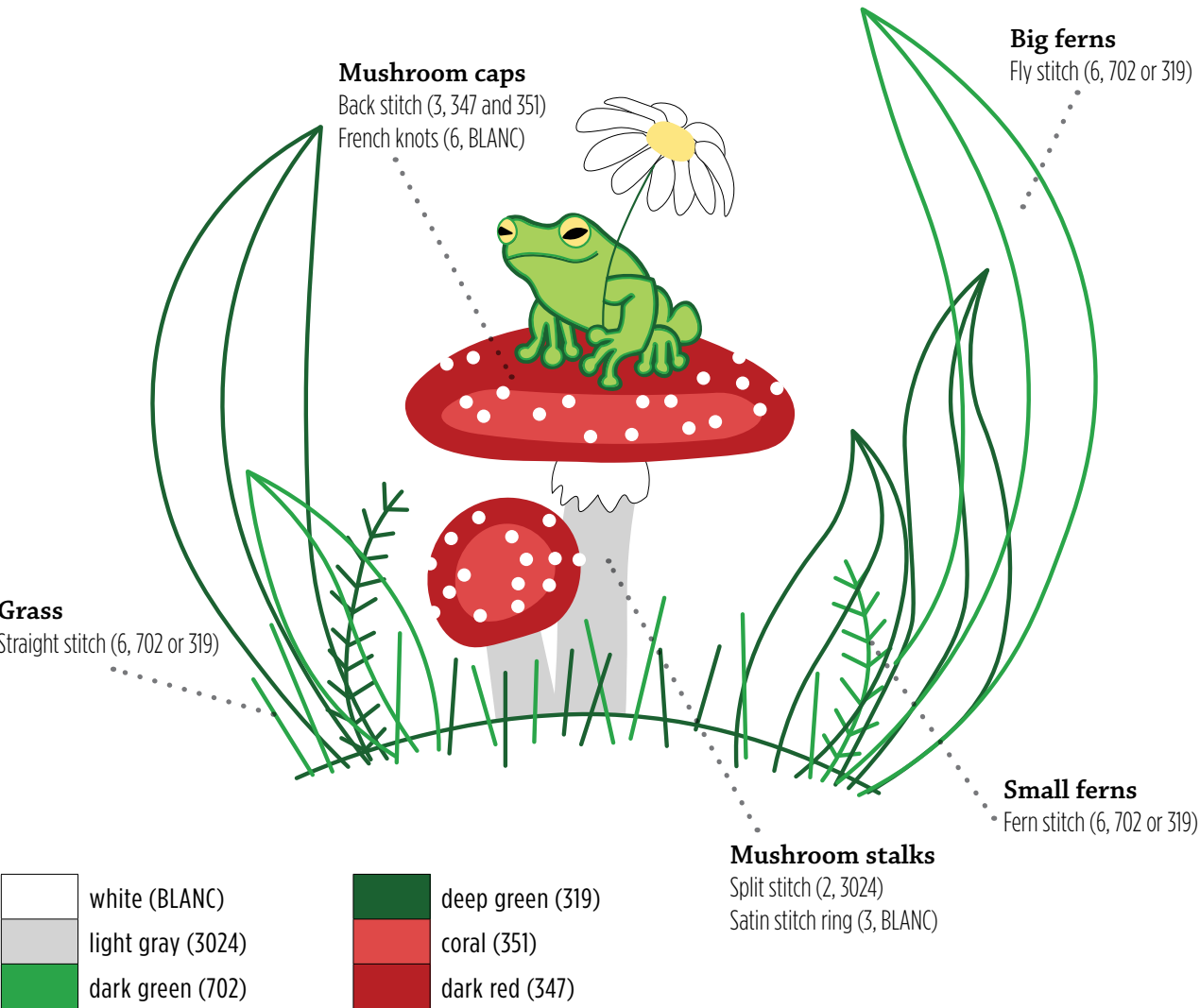
Fill the mushroom stalks with columns of split stitch using 2 strands of light gray (3024). Fill the ring of the large mushroom with satin stitch using 3 strands of white (BLANC).
3.

Add French knots to the mushroom caps using 6 strands of white (BLANC).
4.

Begin the large ferns with a single straight stitch at the top and then work down the plants with fly stitch. Use 6 strands of dark green (702) or deep green (319).
5.

Use 6 strands of dark green (702) or deep green (319) to create the small ferns with fern stitch.
6.

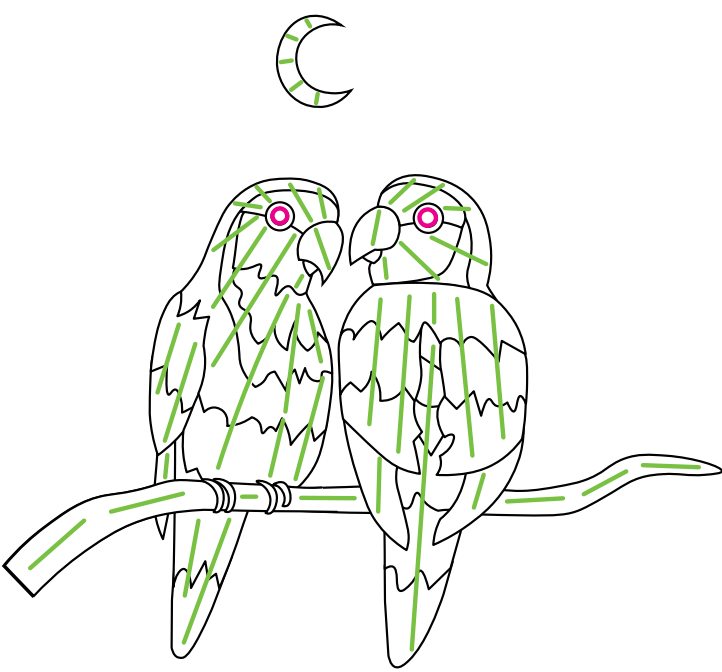
Stitch the grass using staggered, random straight stitch with 6 strands of dark green (702) and deep green (319). Add long and short blades of grass, overlapping other elements of the design to create a nice, lush forest floor.



# Midnight Lovebirds

This feathered duo is the perfect pattern to stitch up for your valentine. This is a fun, colorful project to help you practice using smooth satin stitch to fill a subject. Use 2 strands of floss as suggested (see photo on page 81 for results) or drop down to 1 strand to make your birds extra smooth and delicate.

- Tips and ideas:**
- Make this beginner pattern even easier by skipping the satin stitch fill and simply outlining the guidelines designating the birds' feathers. Reference the color key to maintain the coloration of the peach-faced lovebird, or try your own combinations.
  - Stitch this design on darker fabric to help the avian pair stand out. I used a white gel pen to trace the pattern on a dark blue cotton.
  - Stitch the birds one at a time or work through the steps together.
  - The lovebirds would make a fun, bright patch for the back of a jacket. They can also be easily cropped or resized to make a pendant or brooch.
  - Precise satin stitches will create sleek feathers. Drop to a single strand of thread or try using silk thread to take this design to the next level.



Stitch Direction

**MATERIALS**

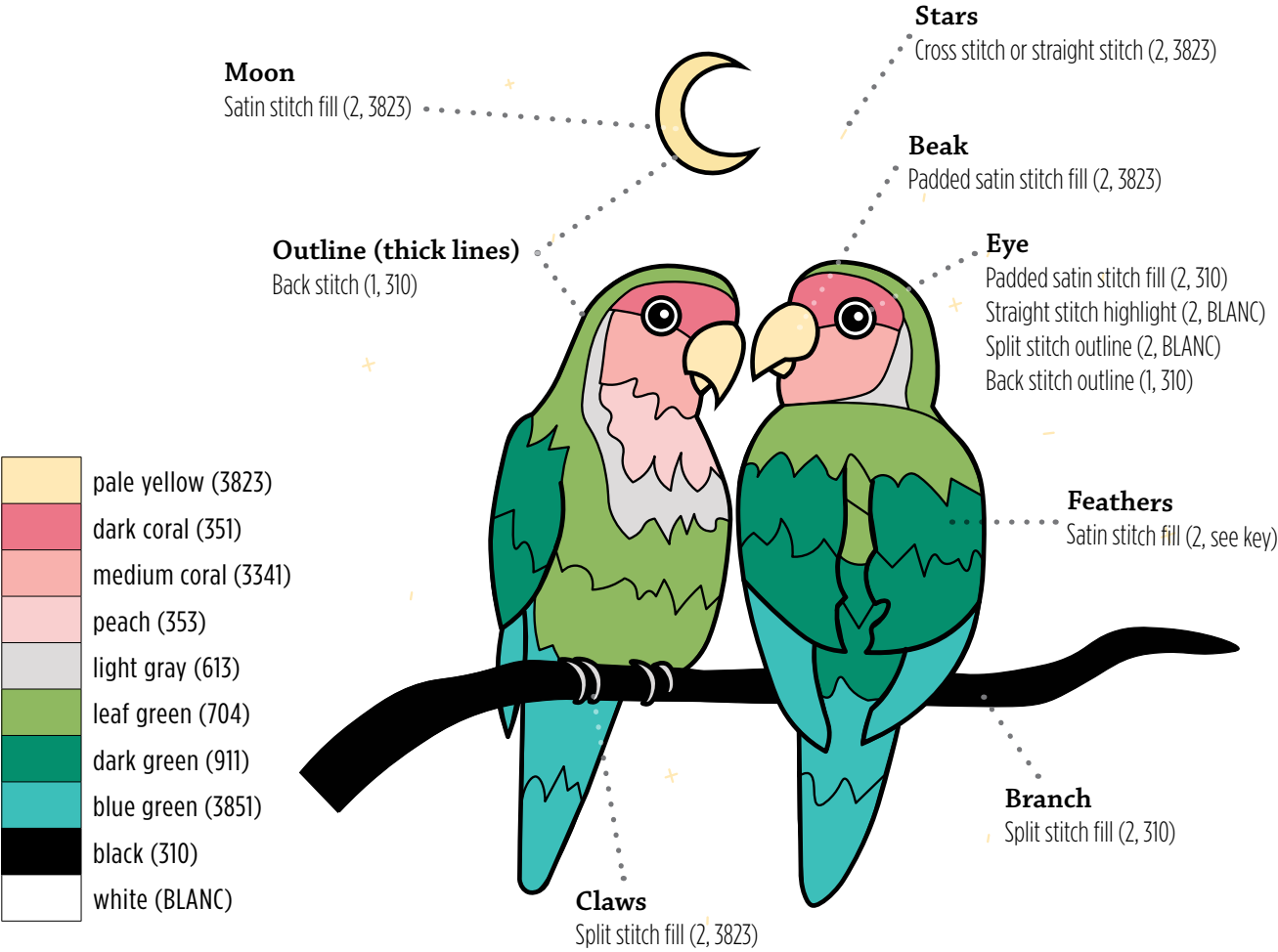
- 5" (12.7cm) embroidery hoop
- 8" (20.3cm) square of dark blue cotton fabric
- Embroidery needles, size 9
- Cotton embroidery floss

pale yellow (3823)	leaf green (704)
dark coral (351)	dark green (911)
medium coral (3341)	blue green (3851)
peach (353)	black (310)
light gray (613)	white (BLANC)



Lovebirds

1. Fill the upper beak with padded satin stitch using 2 strands of pale yellow (3823). Fill the bottom part of the beak with satin stitch.
2. Use padded satin stitch to fill the eyes using 2 strands of black (310). Add straight stitch highlights using 2 strands of white (BLANC). Outline the eye with split stitch, again using 2 strands of white (BLANC).
3. Begin filling in the feather sections with satin stitch, using 2 strands of the designated color (see color key) and referring to the stitch direction diagram. The transitions between colors do not need to be perfect. These lines can be staggered.
4. Fill the feet with split stitch using 2 strands of pale yellow (3823).
5. Use 2 strands of black (310) to fill the branch with split stitch, following the length of the branch.
6. The moon is filled with padded satin stitch using 2 strands of pale yellow (3823). Continue using the yellow to make cross stitch and straight stitch stars.
7. Finish with a back stitch outline using 1 strand of black (310). Outline the moon, eyes, beaks, claws, bodies, and wings.





# Wildflower Fawn

I love catching a glimpse of nature's babies in the wild! This sweet fawn is peeking out of a forest meadow filled with bright wildflowers. She is filled using rows of tiny, neat back stitch, a way to create a detailed piece without having to use long and short stitch.

## Tips and ideas:

- If you are feeling ambitious, use the color key and stitch direction diagram to guide you to thread paint this sweet scene.
- This piece would look adorable in a woodland-themed nursery with some of the other cute creatures we will be stitching in the upcoming chapters.



The flowers, stitched with a full 6 strands, and the grasses, done in layered stem stitch, create an amazingly textured field of wildflowers in which our fawn can play.

	black (310)		bright red (3801)
	deep brown (3031)		magenta (3607)
	dark brown (434)		blue purple (3838)
	medium brown (436)		deep green (986)
	light brown (738)		earthy green (580)
	ecru (ECRU)		medium green (989)

## MATERIALS

- 4" (10.2cm) embroidery hoop
- 6" (15.2cm) square of turquoise cotton
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss



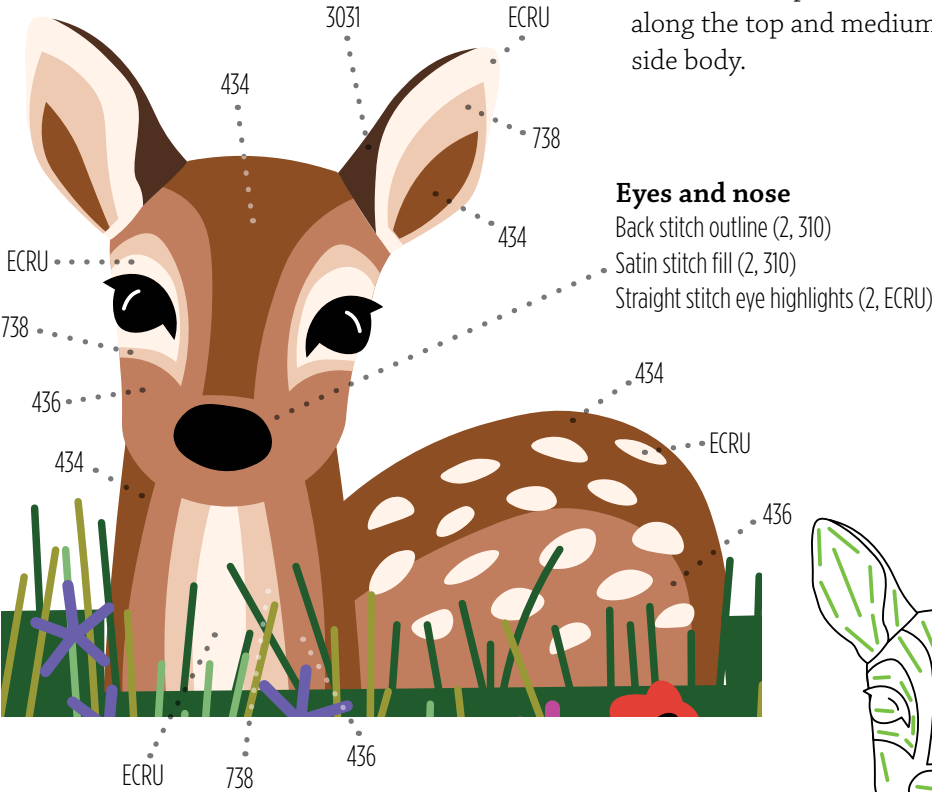


**Fawn** Use 2 strands of floss for all stitches

1. Use black (310) to outline the eyes with back stitch and then fill with satin stitch. Similarly, fill the nose. Add straight stitch eye highlights with ecru (ECRU).
2. Outline the eyes with back stitch, starting with ecru (ECRU) and then light brown (738).
3. Next, outline the top of the head and fill down to the nose with rows of dark brown (434).

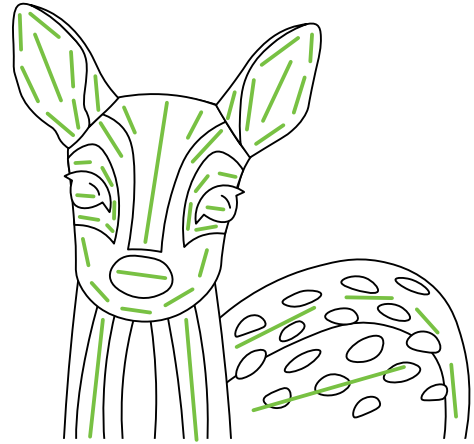
4. Fill the rest of the head with medium brown (436), outlining the remaining space first and then filling with back stitch.
5. Fill the ears with back stitch, starting at the top with deep brown (3031). Work the inside of the ears with ecru (ECRU), light brown (738), and dark brown (434).
6. Use columns of back stitch to fill the neck, transitioning from ecru (ECRU) at the center to dark brown (434) through light brown (738) and medium brown (436).
7. Fill the back with back stitch, starting with the ecru (ECRU) spots. Finish with dark brown (434) along the top and medium brown (436) on the side body.

**Fawn**  
Back stitch fill (2, see key)



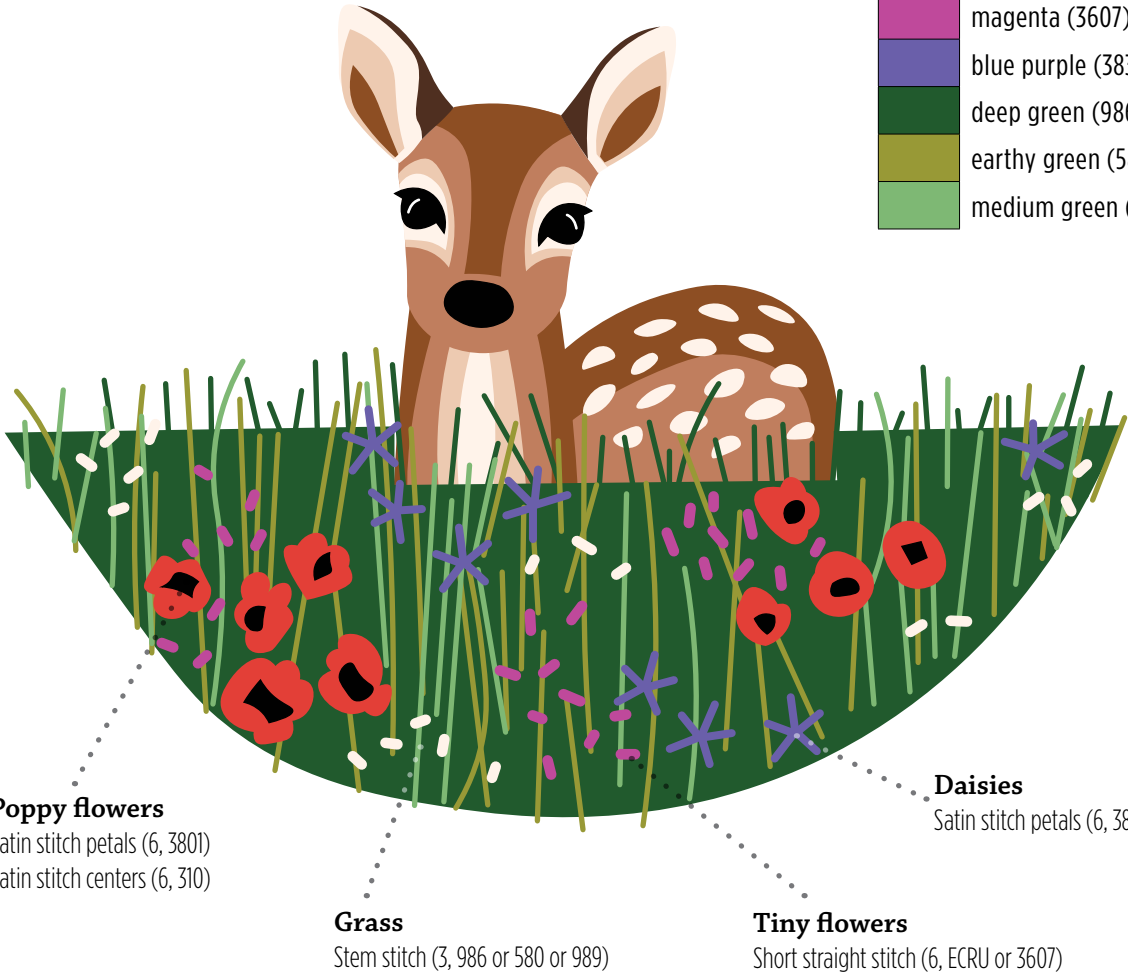
**Eyes and nose**  
Back stitch outline (2, 310)  
Satin stitch fill (2, 310)  
Straight stitch eye highlights (2, ECRU)

black (310)	medium brown (436)
deep brown (3031)	light brown (738)
dark brown (434)	ecru (ECRU)



Stitch Direction

black (310)
ecru (ECRU)
bright red (3801)
magenta (3607)
blue purple (3838)
deep green (986)
earthy green (580)
medium green (989)



**Poppy flowers**  
Satin stitch petals (6, 3801)  
Satin stitch centers (6, 310)

**Grass**  
Stem stitch (3, 986 or 580 or 989)

**Daisies**  
Satin stitch petals (6, 3838)

**Tiny flowers**  
Short straight stitch (6, ECRU or 3607)

**Wildflower Field**

1. Use stem stitch to fill the field using 2 strands of deep green (986). Fill in with earthy green (580) and medium green (989) to create some color variety in the grass. Be sure to overlap the fawn's body to firmly plant her in the field. Add an extra layer of stitches just below the stitched body to help pad the grasses and avoid a physical dip in the stitching where the body and grass meet.
2. Fill the red poppy petals with satin stitch using 6 strands of bright red (3801). Fill the centers with 6 strands of black (310), again with satin stitch.
3. Use 6 strands of blue purple (3838) to create the straight stitch daisies.
4. Finish with small straight stitch flowers using 6 strands of ecru (ECRU) and magenta (3607).



# Llama Mamas









Practice fun textured stitches like turkey work and chain stitch to bring these two llama mamas to life. This small project is easy to stitch up and makes a great gift for your no-drama friends.

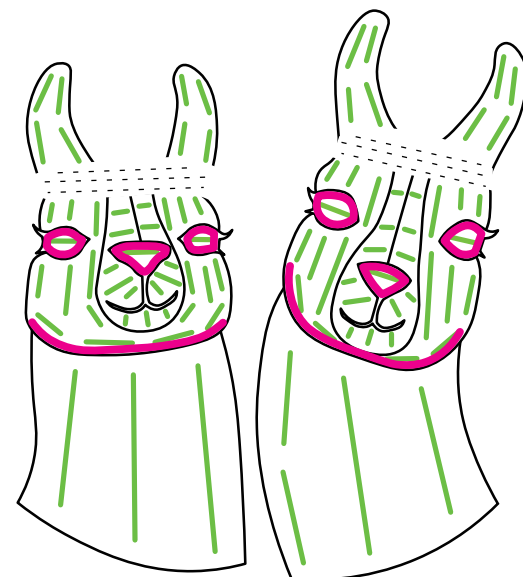
## Tips and ideas:

- Substitute in French knots to add another fun textured filler stitch.
- Stitch a single llama to cut down on time, or copy in an extra llama to make three amigos.
- Play with different colors for the florals to match your décor, or stitch on a fun printed fabric to mix it up.
- The florals are stitched on top of the already stitched llama necks, so some of your guidelines will no longer be visible. Do your best to recreate the flower design.

## MATERIALS

- 4" (10.2cm) embroidery hoop
- 6" (15.2cm) square of light purple linen blend fabric
- Embroidery needles, size 3
- Cotton embroidery floss

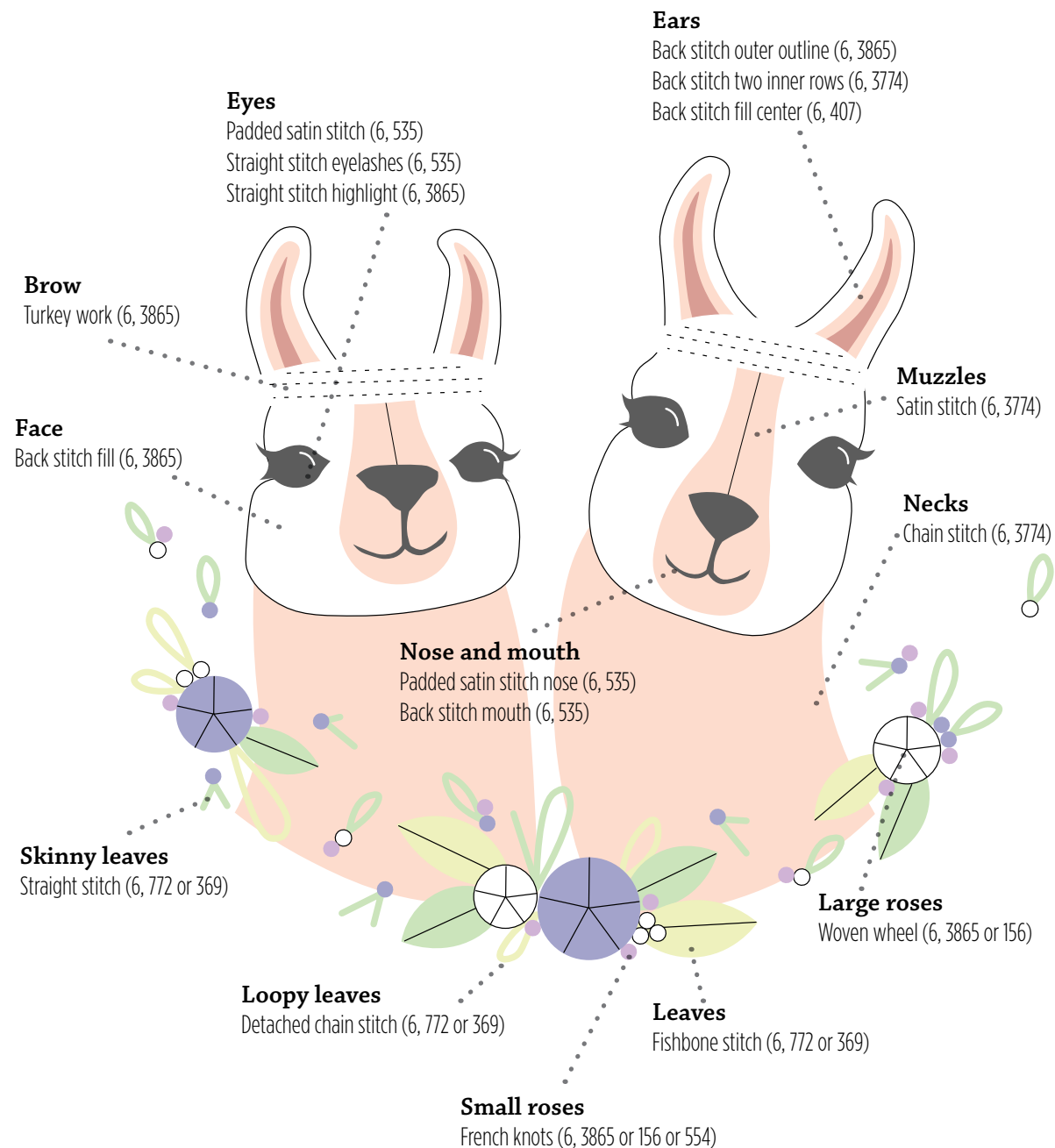
	dark gray (535)		pastel yellow green (772)
	off-white (3865)		pastel green (369)
	cream (3774)		muted dark purple (156)
	pastel brick (407)		pastel purple (554)











Stitch Direction







	dark gray (535)		pastel yellow green (772)
	off-white (3865)		pastel green (369)
	cream (3774)		muted dark purple (156)
	pastel brick (407)		pastel purple (554)

## Llamas Use 6 strands of floss for all stitches

1. Fill the eyes and nose with padded satin stitch using a full 6 strands of dark gray (535). Add straight stitch highlights to the eyes with a full 6 strands of off-white (3865).
2. Use back stitch to outline the smiles and straight stitches for the eyelashes, using a full 6 strands of dark gray (535).
3. Fill the muzzle with back stitch, noting stitch direction and the segmenting of the space above the nose. Use a full 6 strands of cream (3774).
4. Pad the faces just above the necks before filling with a full 6 strands of off-white (3865) using rows of back stitch. Stitch the outlines of the head and muzzle first, then continue by outlining these outlines until the space is filled.
5. Outline the ears with one row of back stitch using 6 strands of off-white (3865). Next fill in two rows of back stitch outline with cream (3774), within the ear. Finally, fill in the remainder with back stitch using 6 strands of pastel brick (407).
6. Fill the necks with columns of chain stitch using a full 6 strands of cream (3774). Stagger the bottom edge (as pictured) or line up a neat edge if preferred.
7. Finish with three rows of uncut turkey work along the brow using a full 6 strands of off-white (3865).



I wish I could get my bangs to look this good.

## Florals Use 6 strands of floss for all stitches

1. Begin with the woven wheel roses, using a full 6 strands of off-white (3865) or muted dark purple (156).
2. Next, stitch the large leaves, filling with fishbone stitch with 6 strands of green (see key).
3. Use 6 strands of green to create the straight stitch and detached chain stitch accents and small leaves.
4. Finish with French knots, using 6 strands of off-white (3865), muted dark purple (156), or pastel purple (554).



# She Sews Seashells







You'll want to pull out a variety pack of hand embroidery needles for this embroidery sampler project! We are going to use from 1 to 6 strands of thread to play with thirteen different hand embroidery stitches. You are going to get a chance to use those same stitches to fill shapes and to create decorations on the shells. When you are done with the project, you will hopefully have learned some new stitches and learned how to use old stitches in new ways. The design repeats, so you will get to practice all of the techniques twice.

## Tips and ideas:

- I used custom-printed fabric to create the off-white filled shells in my sample embroidery. To create a similar look, try painting your blue fabric with a cream-colored acrylic paint. Alternatively, you could fill those spaces with long and short stitch using ecru. Or just stick to the design on your blue fabric. It will still look beautiful!
- This design is perfect for wall hoop art, but each individual shell makes a cute bite-sized embroidery project, too. Sew on some sparkly and pearled beads to add some fun treasures to your beachy art.

## MATERIALS

- 8" (20.3cm) embroidery hoop
- 10" (25.4cm) square of ocean blue fabric
- Embroidery needles, sizes 3, 5, 7, 9
- Cotton embroidery floss

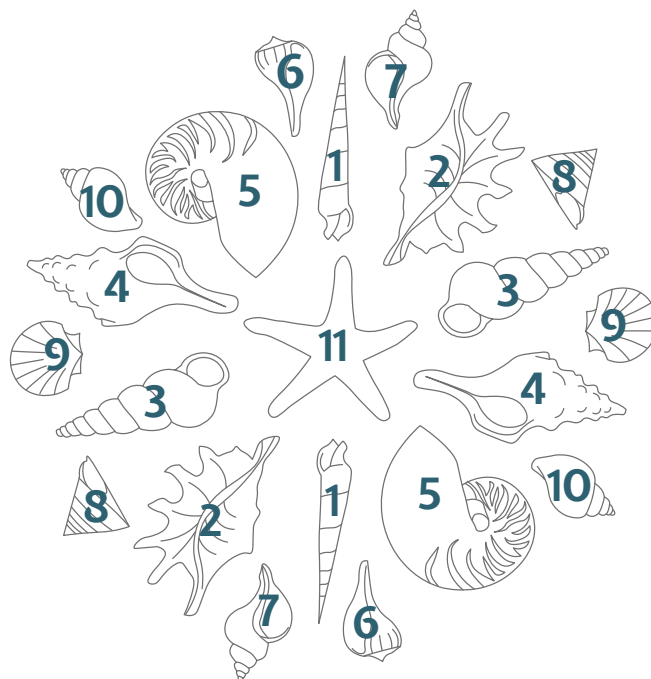
	navy (3750)		coral (758)
	dark brick (356)		peach (353)
	brick (3778)		light peach (3770)



Oyster stitches are mandatory on all shell-themed embroidery samplers. See page 31 for instruction.



By changing the number of wraps and number of threads used for our French knots, we create a realistic starfish with great texture and depth.

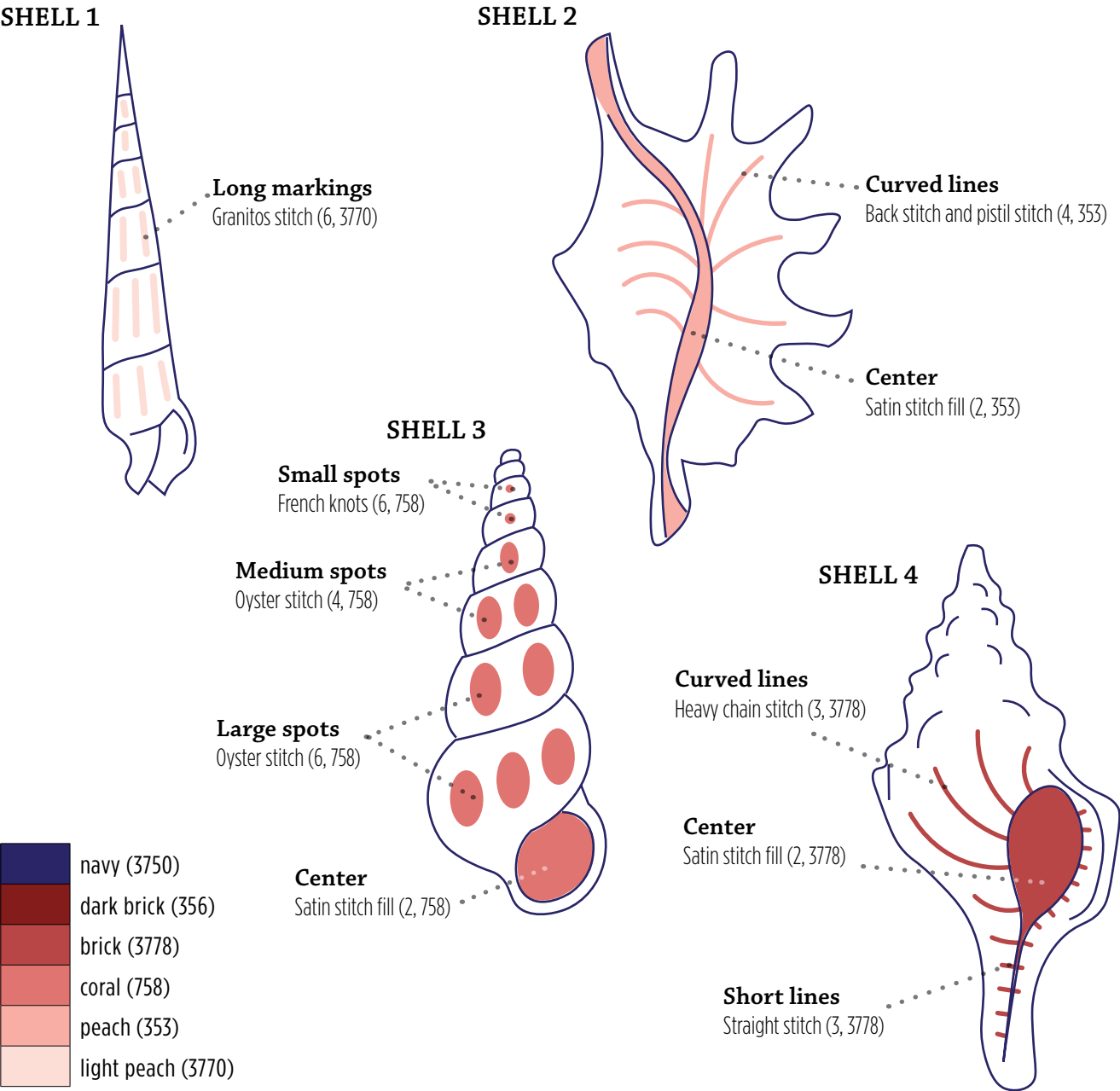




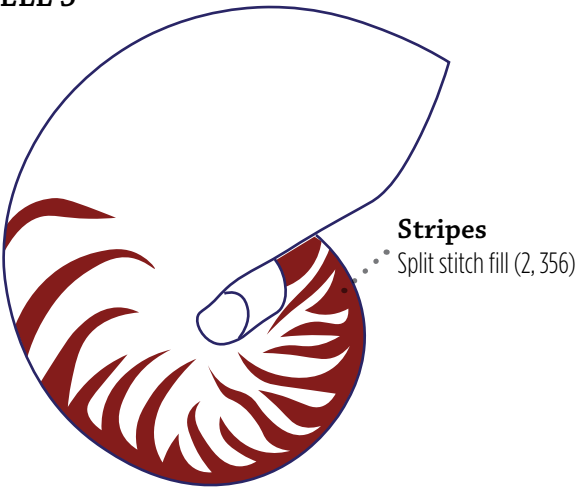
Shells

- 1. Use granitos stitch to make the long marks on Shell 1 using a full 6 strands of light peach (3770).
- 2. Fill the center of Shell 2 with satin stitch using 2 strands of peach (353). Use 4 strands to make the curved lines using two back stitches and a pistil stitch.

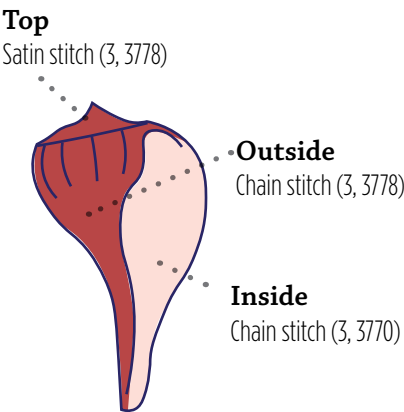
- 3. Use 2 strands of coral (758) to fill the center of Shell 3 with satin stitch. The dots in the first two rows are made with oyster stitch using 6 strands of coral (758). Decrease to 4 strands for the oyster stitch dots in the second two rows. For the smallest dots, use French knots with 6 strands of coral (758).



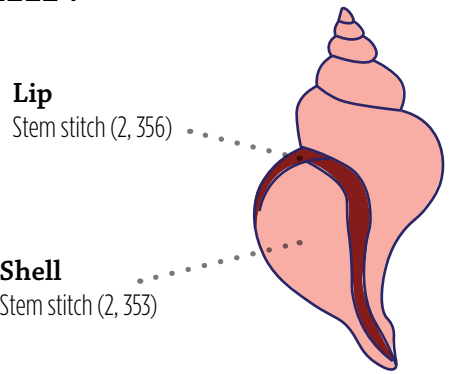
SHELL 5



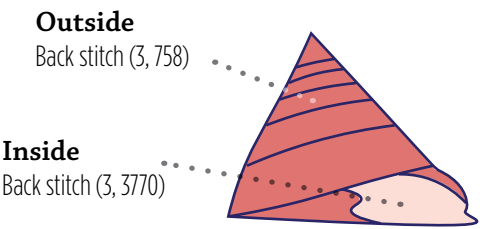
SHELL 6



SHELL 7



SHELL 8



- 4. Fill the center of Shell 4 with satin stitch using 2 strands of brick (3778). Use heavy chain stitch for the large curved lines with 3 strands of brick (3778). Use straight stitches for the shorter stripes.
- 5. Use split stitch to fill the stripes on Shell 5 with 2 strands of dark brick (356).
- 6. Fill Shell 6 with rows of chain stitch (parallel with the length of the shell), beginning with the outlines. Use 3 strands of floss, brick (3778) for the outside of the shell and light peach (3770) for the inside. Use 3

- strands of brick (3778) to fill the very top of the shell with satin stitch.
- 7. Fill Shell 7 with rows of stem stitch, beginning with the outlines. Use 2 strands of dark brick (356) to fill the lip of the shell and peach (353) for the remainder.
- 8. Use back stitch to fill Shell 8, lining up the rows of stitches to create even texture. Use 3 strands of coral (758) for the outside of the shell and light peach (3770) for the inside.



9. Using 2 strands of peach (353), fill Shell 9 with split stitch. Add the edging and lines by using buttonhole stitch with 3 strands of brick (3778). Fill the tiny sections at the bottom of the shell with satin stitch using 3 strands of brick (3778).
10. Shell 10 is filled with long and short stitch using 1 strand of floss. Transition from dark brick (356) at the edges to coral (758) at the center.
11. For the final central shell, fill with French knots using coral (758). Start with 2 strands and a single

### SHELL 9

#### Edge and lines

Buttonhole stitch (3, 3778)

#### Shell

Split stitch (2, 353)

#### Small corners

Satin stitch (2, 3778)

### SHELL 11

#### Edges

French knots (2, 758)

#### Center

French knots (4, 758)

#### Outline (all shells)

Back stitch (1, 3750)

- navy (3750)
- dark brick (356)
- brick (3778)
- coral (758)
- peach (353)

wrap French knot around the perimeter of the starfish. For the next row, use a double wrap, and then do a triple wrap for the next row. As you fill toward the center, switch to 4 strands of thread and increase your wraps. As a result, the center of the starfish will look more textured and three-dimensional than the legs.

12. To finish, use 1 strand of navy (3750) for the back stitch outlines on all of the shells.

### SHELL 10

#### Shell

Long and short stitch (1, 356 to 758)

# Honeybee Love

Will you bee my valentine? Every book needs at least one good pun. Gift this sweet hand-stitched honeycomb heart to the bee lover in your life.

### Tips and ideas:


- Transferring the hexagons of the honeycomb can be challenging and tedious, so take your time.
- Simplify the heart by skipping the satin stitch fill and concentrating on the outline only. You can still refer to the color key to make an ombré effect with your straight stitch hexagons.
- Stitch a single bee on a shirt collar, handkerchief, or tote like I did on page 22.



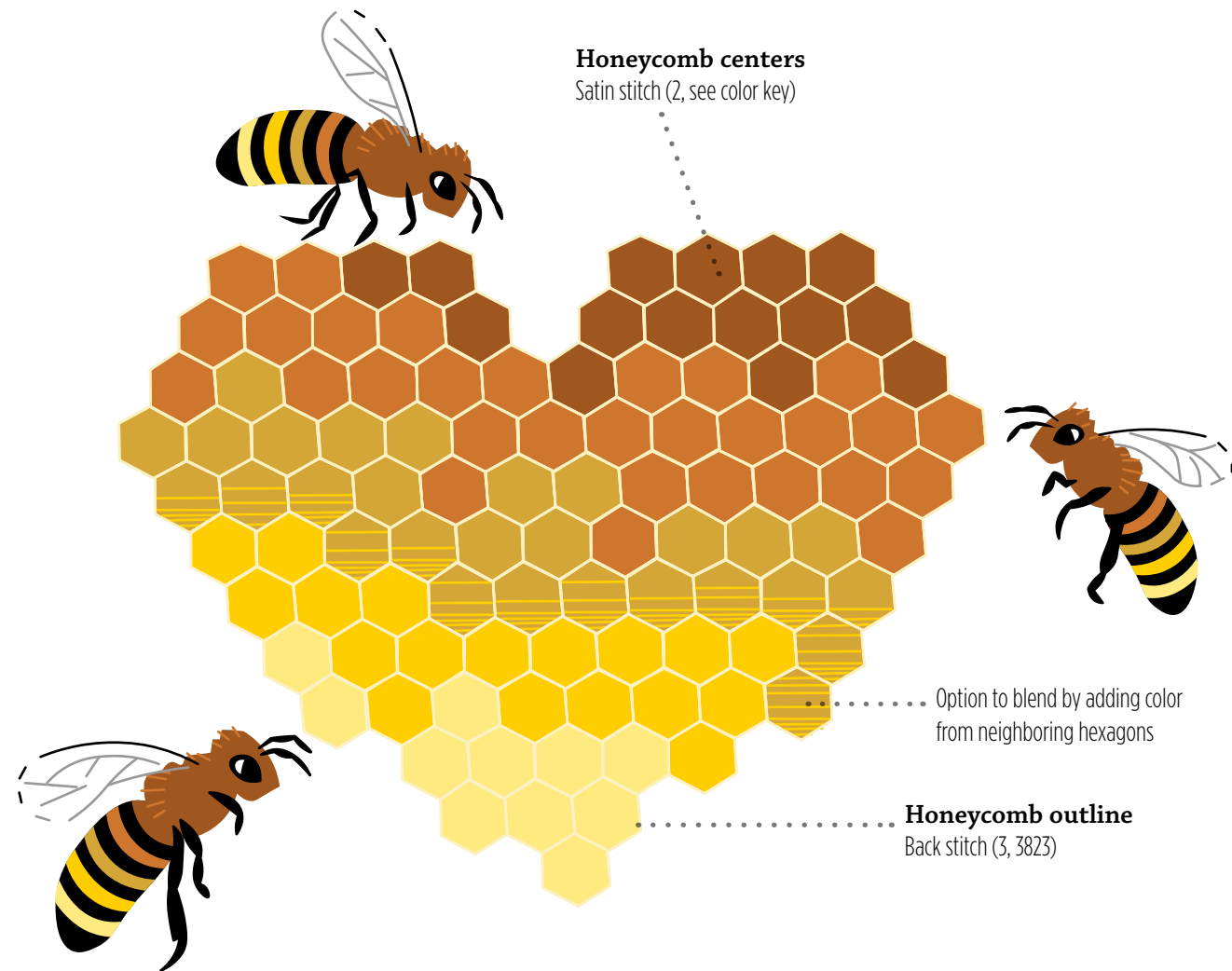
Each bee is unique, but they are all stitched in the same manner. Use neat satin stitch to fill the honeycomb.

### MATERIALS

- 7" (17.8cm) embroidery hoop
- 9" (22.9cm) square of pink cotton fabric
- Embroidery needles, sizes 7, 9
- Cotton embroidery floss

- |   |                      |   |                     |
|---|----------------------|---|---------------------|
|  | pale yellow (3823)   |  | medium brown (3826) |
|  | pastel yellow (3822) |  | brown (975)         |
|  | golden yellow (3820) |  | black (310)         |
|  | brown yellow (782)   |   |                     |





	pale yellow (3823)
	pastel yellow (3822)
	golden yellow (3820)
	brown yellow (782)
	medium brown (3826)
	brown (975)
	black (310)

## Honeycomb

1. Fill the hexagons with satin stitch using 2 strands of the appropriate color (see color key), keeping the stitch direction horizontal.
2. If the jump between colors looks too large, add straight stitches of the next color to the hexagon to help blend. I stitched some golden yellow (3820) into the bottom row of brown yellow (782) hexagons.
3. Outline the hexagons with back stitch, one full stitch per side, using 3 strands of pale yellow (3823).





Bees

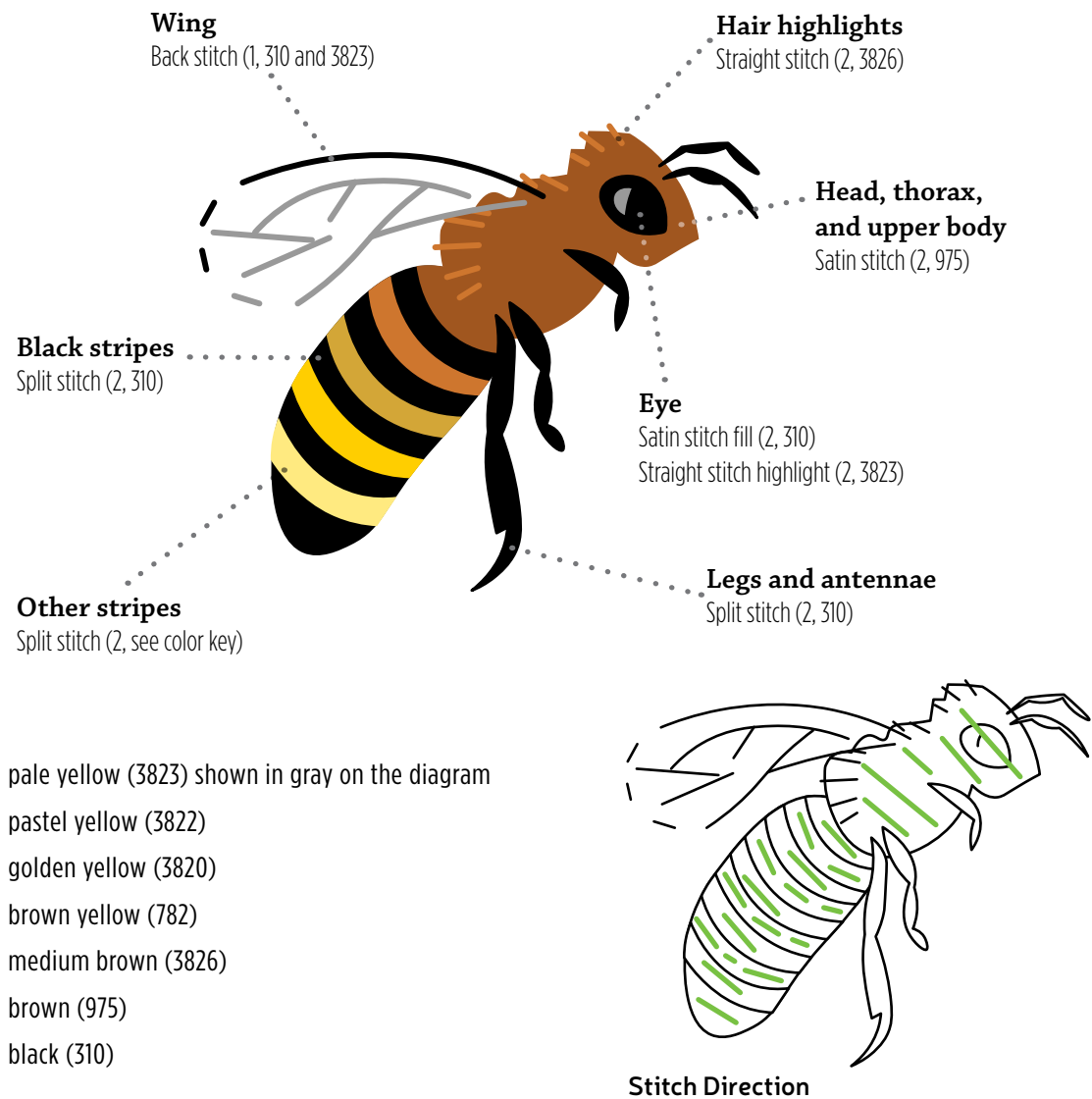
1. Fill the head, thorax, and first body section (before the black stripe) with satin stitch using 2 strands of brown (975), leaving a space for the eye.

2. Fill in the remaining yellow stripes with satin stitch, using 2 strands of the appropriate color to create gradual hue change (see color key).

3. Use 2 strands of black (310) to fill the legs and antennae with split stitch. Similarly fill the black stripes of the body.
4. Satin stitch the eye with 2 strands of black (310). Add a straight stitch highlight with 2 strands of pale yellow (3823).

5. Add small straight stitch fur highlights to the back of the head and thorax using 2 strands of medium brown (3826).

6. Finish with the wing, outlining with back stitch using 1 strand of black (310) and pale yellow (3823).



# Beginner Thread Painting Critters



Practice thread painting with these simple designs using fewer shades of floss and more strands of thread. It's a great introduction to the wonderful world of beautifully blended colors!



# Cuddling Kitties

I'm pretty sure that this hoop art is the perfect gift for every holiday, but perhaps that identifies me as a cat lady. This sweet cuddling mother and child is a heartfelt Mother's Day present and is also a lovely gift for a new nursery.

## Tips and ideas:

- Stitch the kitties using different colors to customize the design for a cat-loving friend.

- These kitties would make a sweet patch that you can use to decorate an item of clothing or a bag.
- Use the heart flower wreath for Valentine's Day hoop art. Stitch a single flower motif for cute embroidered jewelry.

## Cuddling Kitties



**1. Stitch the kitten.** Fill the kitten with long and short stitch using 2 strands of pale brown (3782). The small sections will simply be satin stitch.



**2. Begin with the ears.** Stitch the mom cat's ears using satin stitch with 2 strands of medium brown (3790).

black (310)	dusty rose (223)
dark brown (3021)	pale rose (224)
medium brown (3790)	medium green (502)
pale brown (3782)	dusty green (989)
ecru (ECRU)	stone green (581)
dark dusty rose (315)	

## MATERIALS

- 5" (12.7cm) embroidery hoop
- 7" (17.8cm) square of light blue cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss







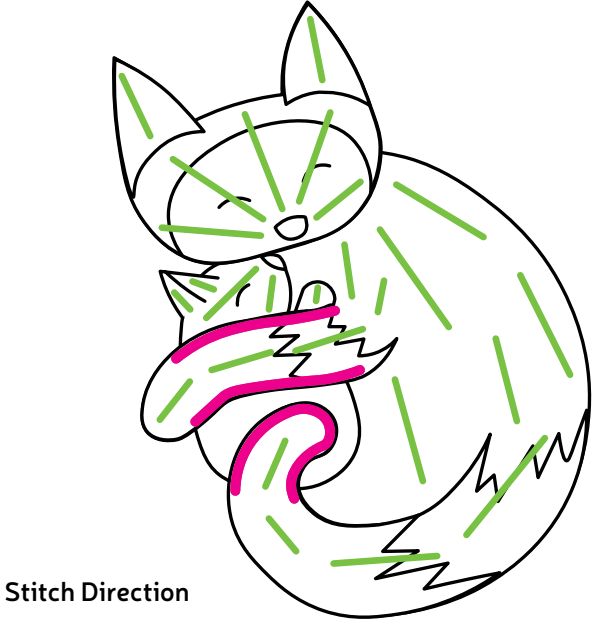
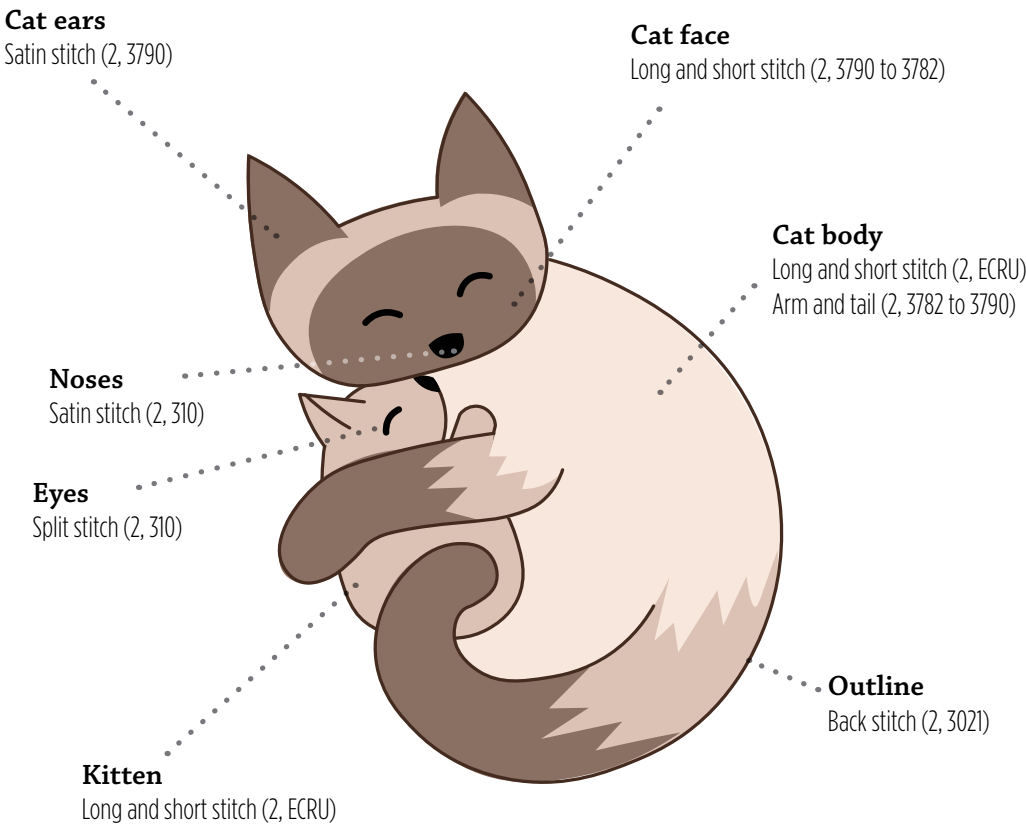
**3. Fill the face.** Starting at the nose, fill the mom cat's face with long and short stitch using 2 strands of floss. Transition from medium brown (3790) to pale brown (3782), leaving space for the nose and eyes.



**4. Stitch the features.** Fill the noses with satin stitch using 2 strands of black (310). Use split stitch for the eyes.



**5. Stitch the body.** Fill the cat body with long and short stitch, starting with 2 strands of ecru (ECRU) at the neck and transitioning to pale brown (3782) and then medium brown (3790) on the arm and tail. Outline the arm and tail with split stitch where they overlap the kitten before filling.



Stitch Direction

	black (310)
	dark brown (3021)
	medium brown (3790)
	pale brown (3782)
	ecru (ECRU)





**6. Stitch the outline.** Outline the kitties with back stitch using 2 strands of dark brown (3021).



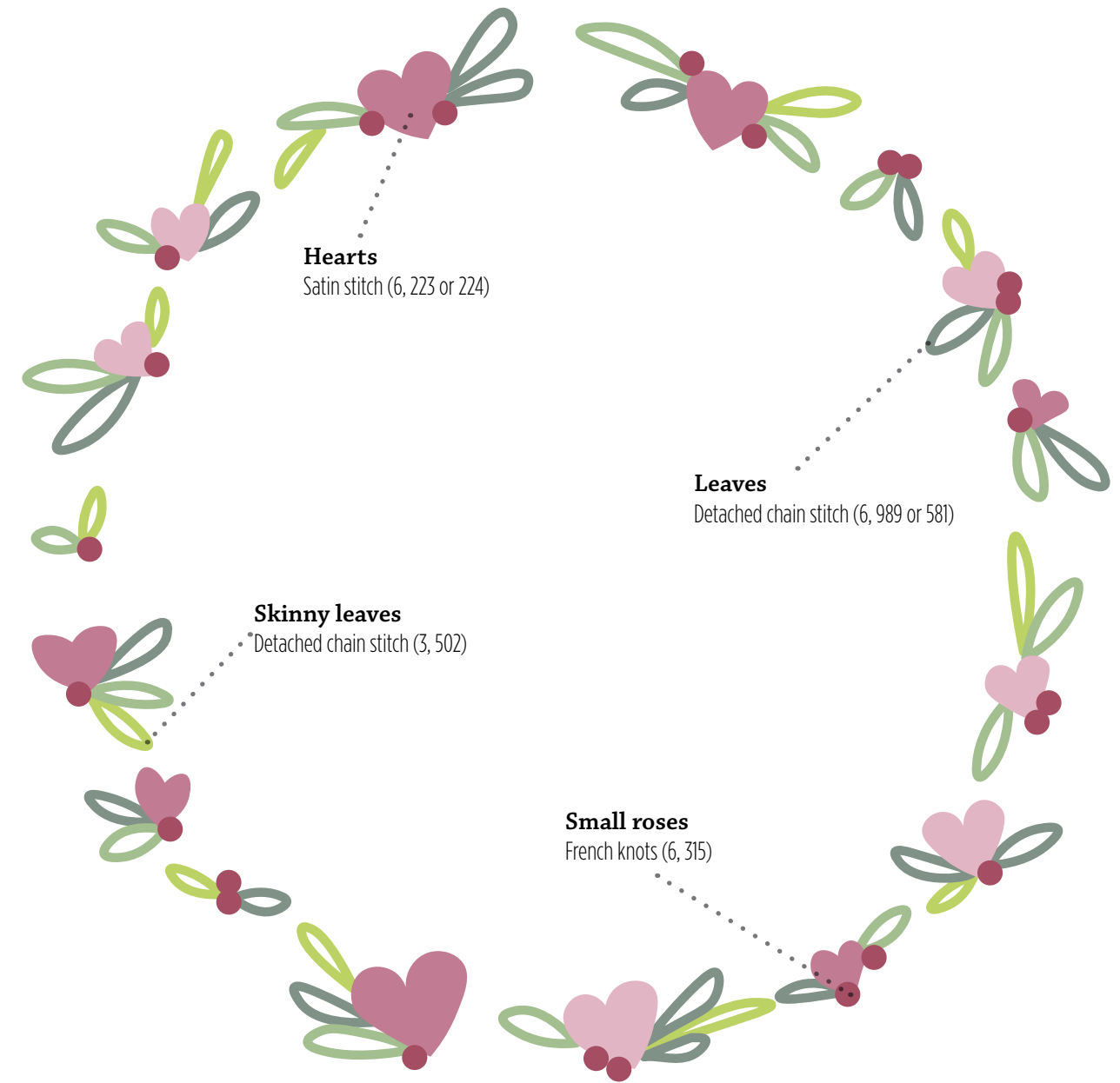
**7. Make the hearts.** Use a full 6 strands of pale rose (224) to stitch the light pink hearts using satin stitch. Similarly stitch the darker pink hearts using dusty rose (223).



**8. Create the leaves.** Stitch the leaves as detached chain stitches, using a full 6 strands of dusty green (989) or stone green (581). Reduce the number of strands to 3 for the lighter green leaves using medium green (502).



**9. Add French knots.** Finish with French knots using a full 6 strands of dark dusty rose (315).



	dark dusty rose (315)
	dusty rose (223)
	pale rose (224)
	medium green (502)
	dusty green (989)
	stone green (581)



# Leafy Cockatoo

If you want more practice with precise satin stitch, then this is the project for you! Fun tropical leaves surround a perky sulphur-crested cockatoo. The bird is filled with long and short stitch using a single color. This is a good warm-up for thread painting.

## Tips and ideas:


- If you think you may struggle to keep your circle even, try using a lightweight iron-on stabilizer or interfacing (both available at fabric stores). Follow the instructions included with your product.
- The palm fronds overlap the cockatoo. Your guidelines will already be covered by stitches, so use your best judgment when creating these leaves.
- This wreath of tropical leaves makes a great frame for our cockatoo, but it would also be a lovely border for your own custom text.
- Stitch the design on a fun bright pink as photographed, or try another color fabric. Add more color by adding some lazy daisy or French knot flowers to the wreath.



Stitch Direction

## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of pink cotton fabric
- Embroidery needles, sizes 5, 7, 9
- Cotton embroidery floss

	pale yellow (3823)
	white (BLANC)
	leaf green (911)
	pale green (563)
	teal (3851)
	stone green (3814)
	dark blue green (3847)
	dark gray (413)





Bird

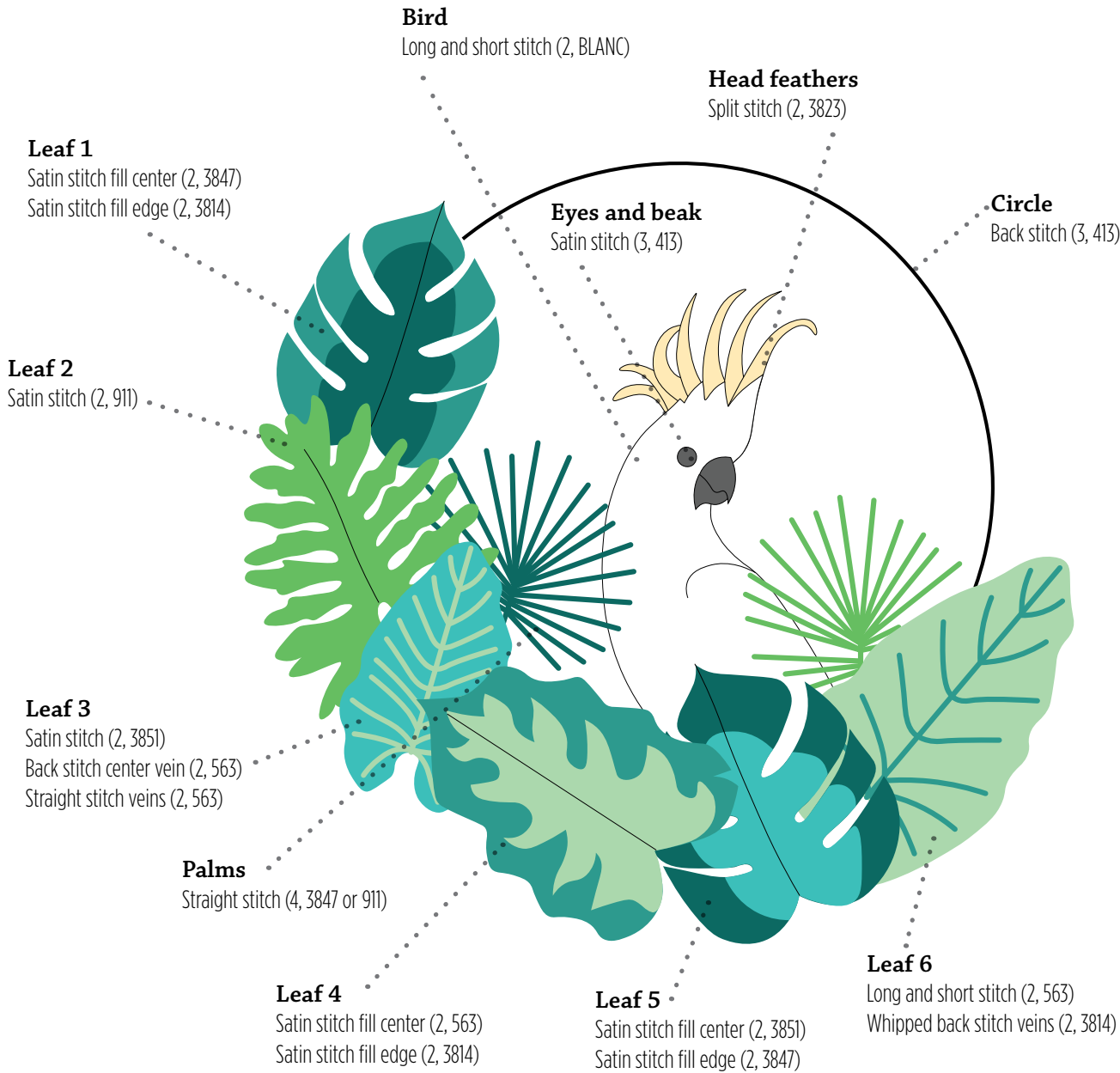
1. Fill the eye and beak segments with satin stitch using 3 strands of dark gray (413).

2. Next, fill the bird with long and short stitch using 2 strands of white (BLANC). Note the subtle
- definition of the wing shape. Stitch up to this guideline from the body side and wing side.

3. Use split stitch to fill the head feathers using 2 strands of pale yellow (3823).



The straight stitches of the palm fronds overlap our sassy cockatoo, planting her in this tropical forest. Use your best judgment when placing these stitches to create the round silhouette of the palms.



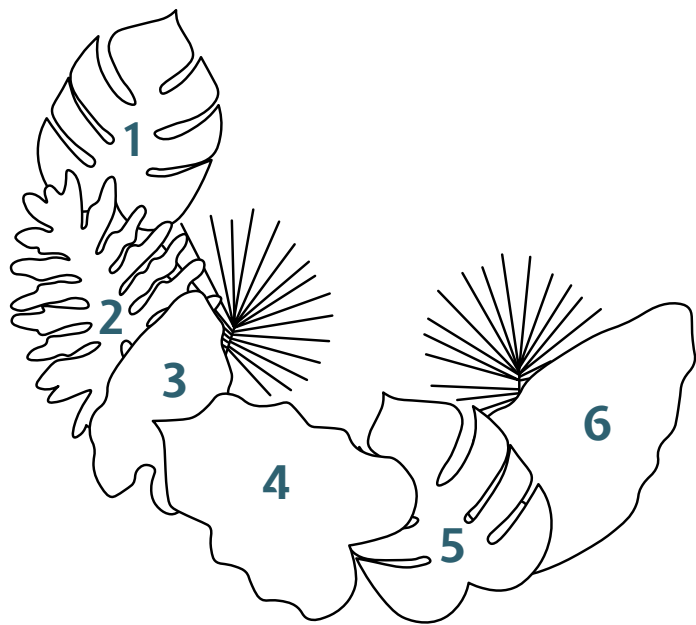
	pale yellow (3823)		teal (3851)
	white (BLANC)		stone green (3814)
	leaf green (911)		dark blue green (3847)
	pale green (563)		dark gray (413)



Wreath Use 2 strands of floss unless otherwise noted

- 1. Fill the center of Leaf 1 with satin stitch using dark blue green (3847). Use stone green (3814) to fill to the edges, splitting the center stitches to create a physically smooth transition between the colors. The color transition is intended to be slightly irregular, representing an actual change in color rather than a shadow. We are essentially filling this leaf with two rows (one of each color) of long and short stitch.
- 2. Use leaf green (911) to fill Leaf 2 with satin stitch. Refer to the stitch direction diagram on page 106.
- 3. Fill Leaf 3 with teal (3851) using satin stitch, leaving space for the veins. Use straight stitches of pale green (563) for the veins; use back stitch for the center line.

- 4. For the center of Leaf 4, fill with satin stitch using pale green (563). Fill the edges with satin stitch using stone green (3814).
- 5. Stitch Leaf 5 the same way you filled Leaf 1. Use teal (3851) in the center and dark blue green (3847) at the edges.
- 6. Fill Leaf 6 with long and short stitch using pale green (563). Stitch the veins using whipped back stitch with stone green (3814).
- 7. Use 4 strands of dark blue green (3847) for the straight stitch palm fronds on the left. Finish with a single straight stitch stem. Repeat using leaf green (911) for the palm on the right.
- 8. Finish with the back stitch circle using 3 strands of dark gray (413).



Polar Pals

This bundled-up crew is ready for the holidays! Have fun exploring lots of amazing textures with this project. Practice long and short stitch and padding using a single color to create lifelike fur and to establish depth. Play with chain stitch to create the cute and fuzzy knit hat, booties, and scarf. And then add fun, floofy volume with turkey work for those puffy details. Don't forget the French knots for the snow!

This design is a great holiday project. Stitch them together or make individual tree ornaments featuring each animal.

Tips and ideas:

- I stitched my sample hoop art on custom-printed fabric. To recreate the look at home, try painting a blue sky with fabric, acrylic, or watercolor paints directly on your white cotton. Alternatively, simply outline the background guideline (tree and hill outline) with back stitch using a light blue floss. Another option is to stitch the design on blue fabric and stitch the outline with white floss. Add additional white French knots along the skyline to give more definition.
- When stitching the fur (irregular long and short stitch), increase the randomness of the stitch direction to make a fluffier animal. The reindeer will have the most ordered fur (essentially rows of split stitch), while the wolf will be filled with the highest concentration of "stray" stitches to portray his thick coat.
- Outline eyes with a single strand of fur color to help them stand out. Slide your needle under the satin stitch eyes to help them puff up above the fluffy fur.
- Replace the lettering on the sign with your own custom text.



MATERIALS

- 7" (17.8cm) embroidery hoop
- 9" (22.9cm) square of white fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss

	deep gray (3799)		green (912)
	gray (318)		dark blue (158)
	brown (611)		primary red (350)
	sand brown (436)		white (BLANC)
	golden yellow (3820)		



# Polar Bear

- 1. Use rows of chain stitch to fill the hat using a full 6 strands of dark blue (158). Note the change in stitch direction for the earflaps.
- 2. Add a chain stitch stripe to the hat with 6 strands of green (912) thread on top of the blue stitches.
- 3. Use 3 strands of golden yellow (3820) to make the chain stitch hat strings.
- 4. Stitch the eyes and nose using satin stitch with 2 strands of deep gray (3799).
- 5. Fill the body with long and short stitch using 2 strands of white (BLANC) thread. Be sure to outline the overlapping limbs as indicated in the stitch direction key.
- 6. Finish with a few turkey work stitches on the top of the hat and on the bottom of the hat strings using 6 strands of golden yellow (3820). Trim and fluff.

## Hat details

Chain stitch strings (3, 3820)  
Chain stitch tassels (6, 3820)  
Turkey work pom-poms (6, 3820)

## Hat fill

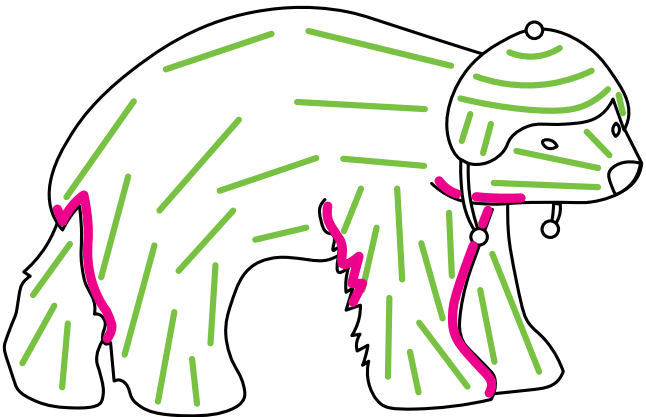
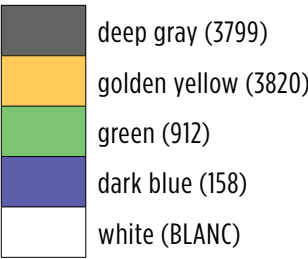
Chain stitch (6, 158)  
Chain stitch stripe (6, 912)

## Eyes and nose

Satin stitch (2, 3799)

## Bear

Long and short stitch (2, BLANC)



Stitch Direction





# Wolf

1. Use two rows of chain stitch to fill the scarf using a full 6 strands of primary red (350), following the length of the scarf.
2. Whip one side of each row of chain stitch with 6 strands of green (912).
3. Stitch the eyes and nose using 2 strands of deep gray (3799). Fill the nose with satin stitch and use a line of split stitch for the eye.
4. Fill the body with long and short stitch using 2 strands of gray (318) thread. Be sure to outline the overlapping limbs as indicated in the stitch direction key. Use long and irregular stitches to capture the thick coat of the wolf.
5. Finish with a short row of turkey work stitches along the bottom of the scarf using 6 strands of primary red (350). Trim and fluff.



## Scarf

Two rows of chain stitch (6, 350)  
Whip one side of each row (6, 912)  
One row of turkey work on bottom edge (6, 350)

## Eye

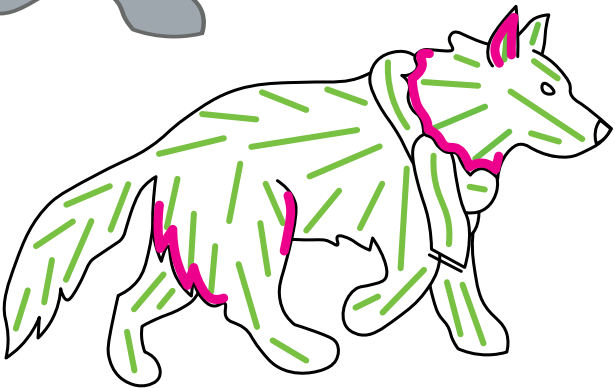
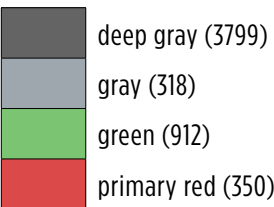
Split stitch (2, 3799)

## Nose

Satin stitch (2, 3799)

## Wolf

Long and short stitch (2, 318)



Stitch Direction

# Reindeer

1. Use rows of chain stitch to fill the booties using a full 6 strands of green (912).
2. Stitch the eye and nose using 2 strands of deep gray (3799). Fill the nose with satin stitch and use a French knot for the eye.
3. Outline the antlers with back stitch using 2 strands of brown (611). Fill with back stitch.
4. Fill the body with long and short stitch using 2 strands of sand brown (436). Be sure to outline the overlapping limbs as indicated in the stitch direction key. Use short, neat stitches to replicate the reindeer's fur.
5. Use 6 strands of primary red (350) to add a bow on the antlers by making two turkey work loops and two



loose turkey work tails. Use the anchoring stitches to help direct the bow stitches.

6. Finish with a short row of turkey work stitches along the top of each bootie using 6 strands of white (BLANC) thread. Trim and fluff. If desired, add golden yellow (3820) French knot bells to each bootie.

## Antler

Outline and fill back stitch (2, 611)  
Turkey work bow (6, 350)

## Reindeer

Long and short stitch (2, 436)

## Eye

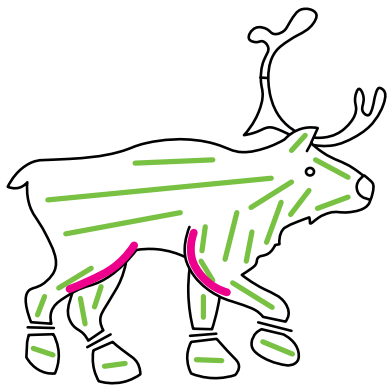
French knot (2, 3799)

## Nose

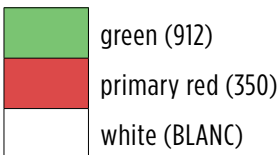
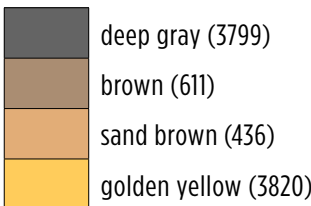
Satin stitch (2, 3799)

## Booties

Two rows of chain stitch (6, 912)  
One row of turkey work on top edge (6, BLANC)



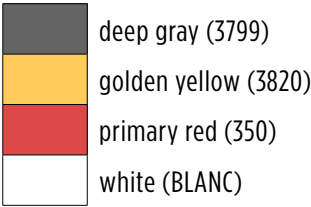
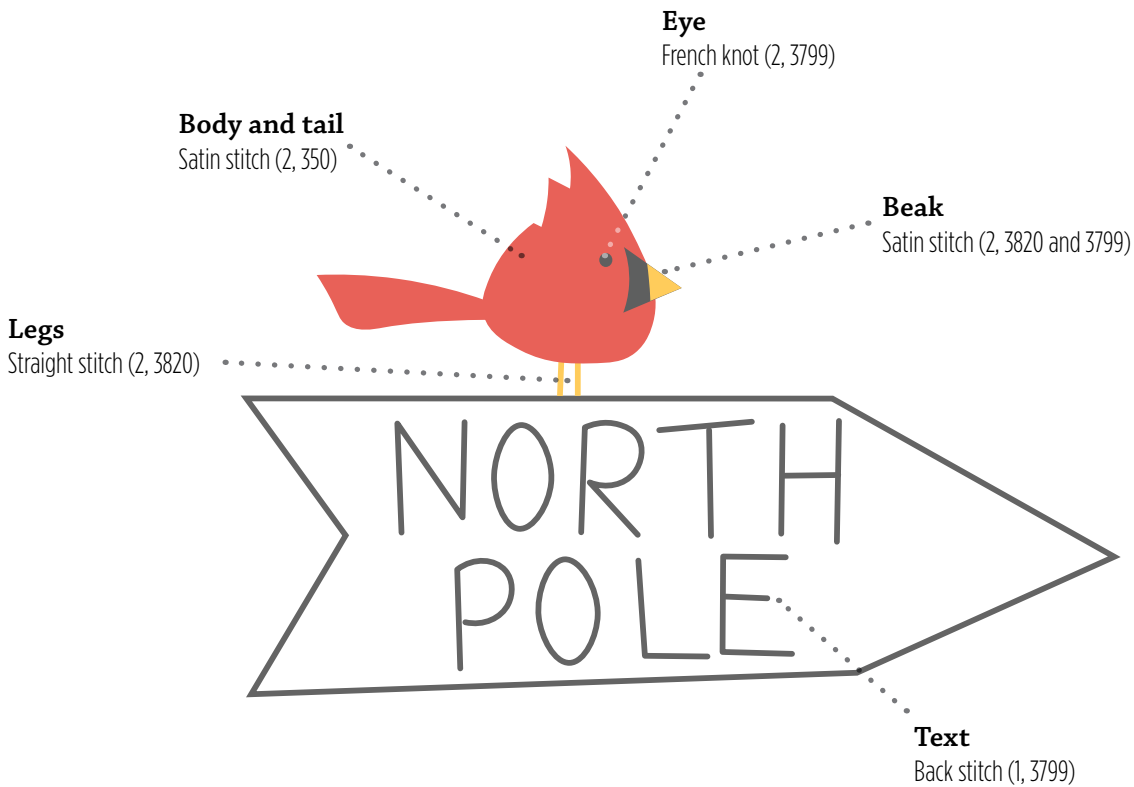
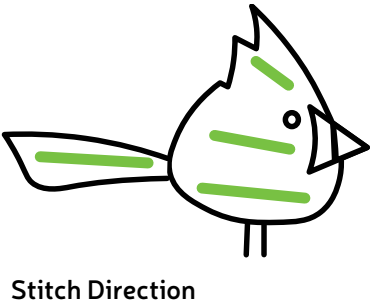
Stitch Direction





**Cardinal** Use 2 strands of floss for all stitches

- 1. Use primary red (350) to fill the body and tail with satin stitch.
- 2. Fill the beak with satin stitch deep gray (3799) and golden yellow (3820).
- 3. Add straight stitch legs with golden yellow (3820).
- 4. Finish with a deep gray (3799) French knot eye.



**Sign and Snow**

- 1. Use 1 strand of deep gray (3799) to back stitch the lettering.
- 2. Add French knot snow with a full 6 strands of white (BLANC). Change the number of wraps on the needle to create variation in snow size. Add knots randomly near the feet of the animals and on the sign to create a textured, snowy look.

# Embroidering Panda

Pandas may be sweet and silly, but they also deserve some “me time” to decompress. This panda doing hand embroidery is the perfect hoop art for your craft room. It’s about time you made something for yourself!

- Tips and ideas:**
- Substitute some cross stitches for the lazy daisy to make a cute gift for your cross stitcher friends.
  - Leave the hoop fabric blank to give the panda the same fabric color as you, or fill it in with another color using even long and short stitch.
  - For the final flower petal, come up with your needle near the flower center. Instead of making that final detached chain stitch, weave your needle through the metallic silver needle eye you created. Pull through, leaving a natural amount of slack, and trim to your liking. If the loose tail is a little too wild for you, try couching it with a single strand of magenta (3607).

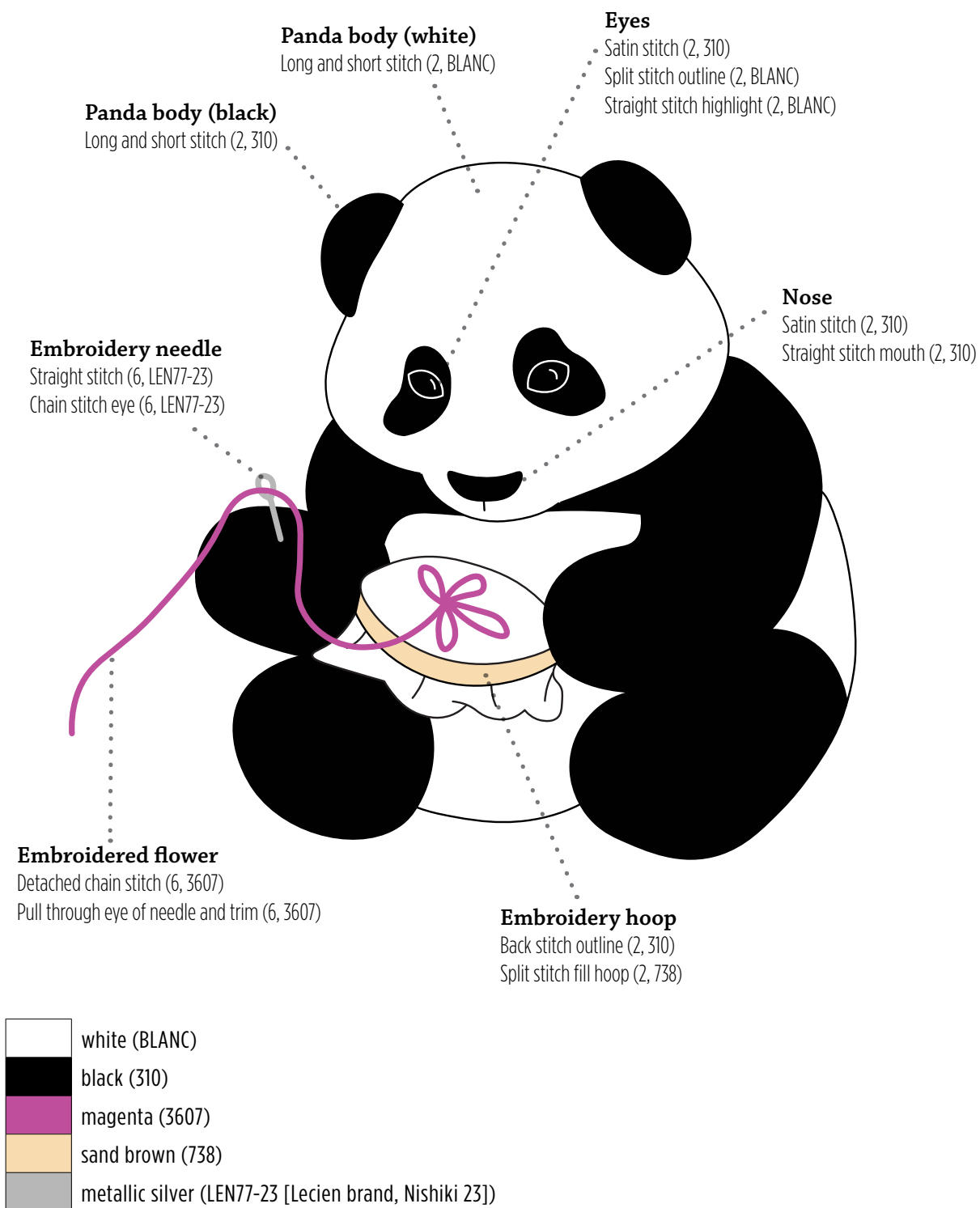


**MATERIALS**

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of green cotton fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss









Panda

1. Use black (310) to fill the eyes and nose with satin stitch using 2 strands of floss. Make a simple vertical straight stitch for the mouth (or, technically speaking, the philtrum). Outline the eyes with split stitch and add straight stitch highlights with 2 strands of white (BLANC).

2. Fill the panda fur with long and short stitch using 2 strands of floss. Begin near the nose with white (BLANC) and work out and up, using black (310) for the eye patches and ears. Outline the edges of the face, overlapping the body first to create more depth.

3. Similarly fill the body using 2 strands of black (310) or white (BLANC) and outlining where appropriate (see diagram).
4. Outline the embroidery hoop with back stitch using 2 strands of black (310). Fill the wood edge with rows of split stitch using 2 strands of sand brown (738).

5. Create the embroidery needle with a straight stitch using a full 6 strands of metallic silver (LEN77-23 [Lecien brand, Nishiki 23]). Add a detached chain stitch on top to make the eye of the needle.

6. Finish with the embroidered lazy daisy using a full 6 strands of magenta (3607). Begin the fifth petal, but weave your needle through the embroidered needle eye and trim your thread to create the in-process look.



Weaving the magenta thread through the hand-stitched embroidery needle is a fun detail that adds realism to the design.

Smiling Sloth

This cute sloth is perfect for practicing using long and short stitch to fill a shape. There is only one thread painting color transition to worry about, so it’s a piece of cake.

You’ll also get to use whipped back stitch two ways: once for the wreath to create a fun striped effect with two colors, and again for the smile using a single color to create a smooth, solid line.

- Tips and ideas:**
- Use the florals again to frame a sweet birth announcement or a baby’s name. Match the floral colors with the nursery!
  - If you are struggling to keep the circle perfect, try using a fusible stabilizer on the back of your work to prevent warping of the design.
  - The claws are filled with horizontal satin stitch, plus they overlap the bottom of the wreath, so they can be tricky. Swap in whipped back stitch for the claws to skip the satin stitch and save your fingers.



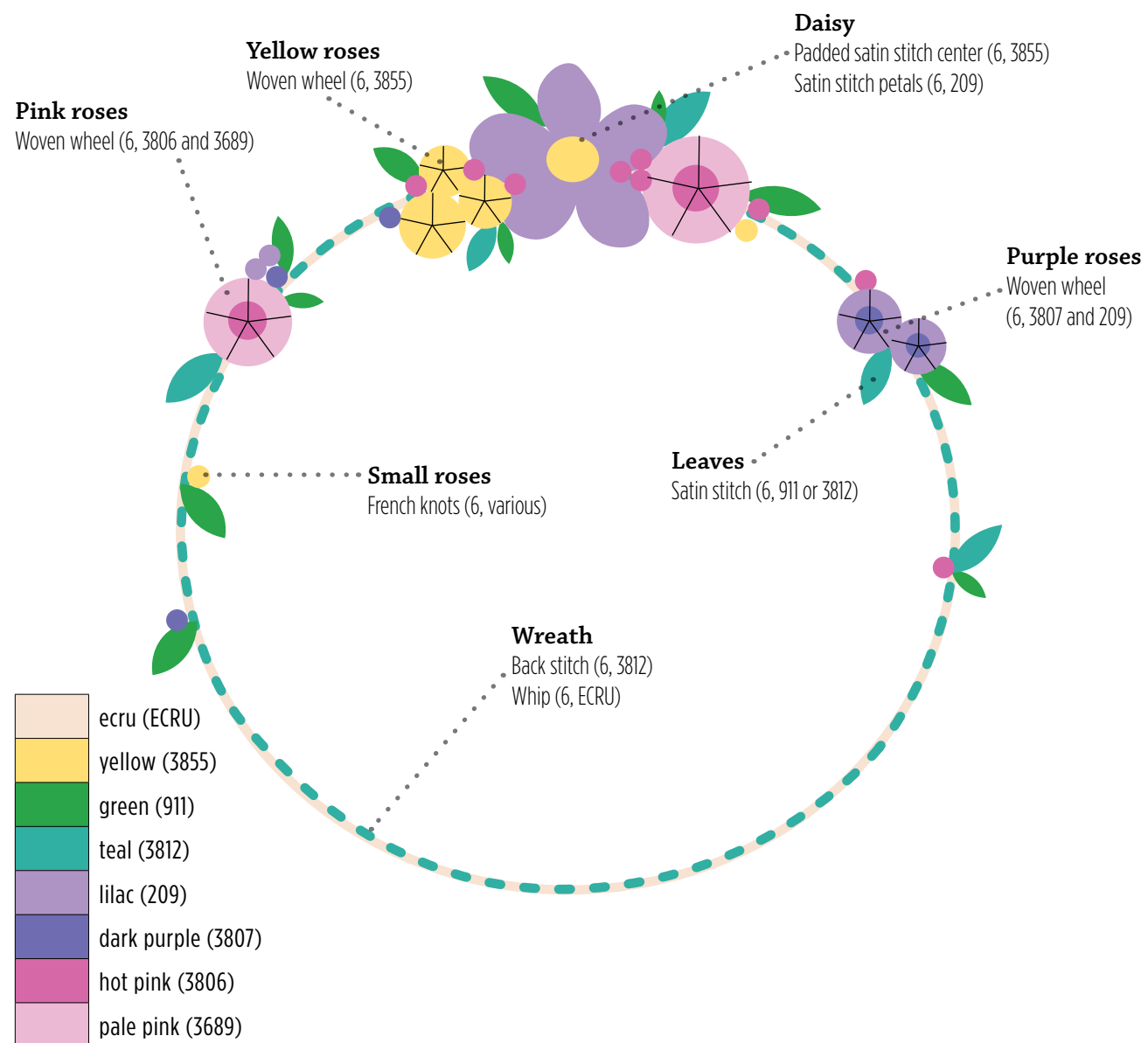
Stitch Direction

**MATERIALS**

- 5" (12.7cm) embroidery hoop
- 7" (17.8cm) square of cream cotton fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss

	ecru (ECRU)		teal (3812)
	brown (840)		lilac (209)
	dark brown (838)		dark purple (3807)
	black (310)		hot pink (3806)
	yellow (3855)		pale pink (3689)
	green (911)		





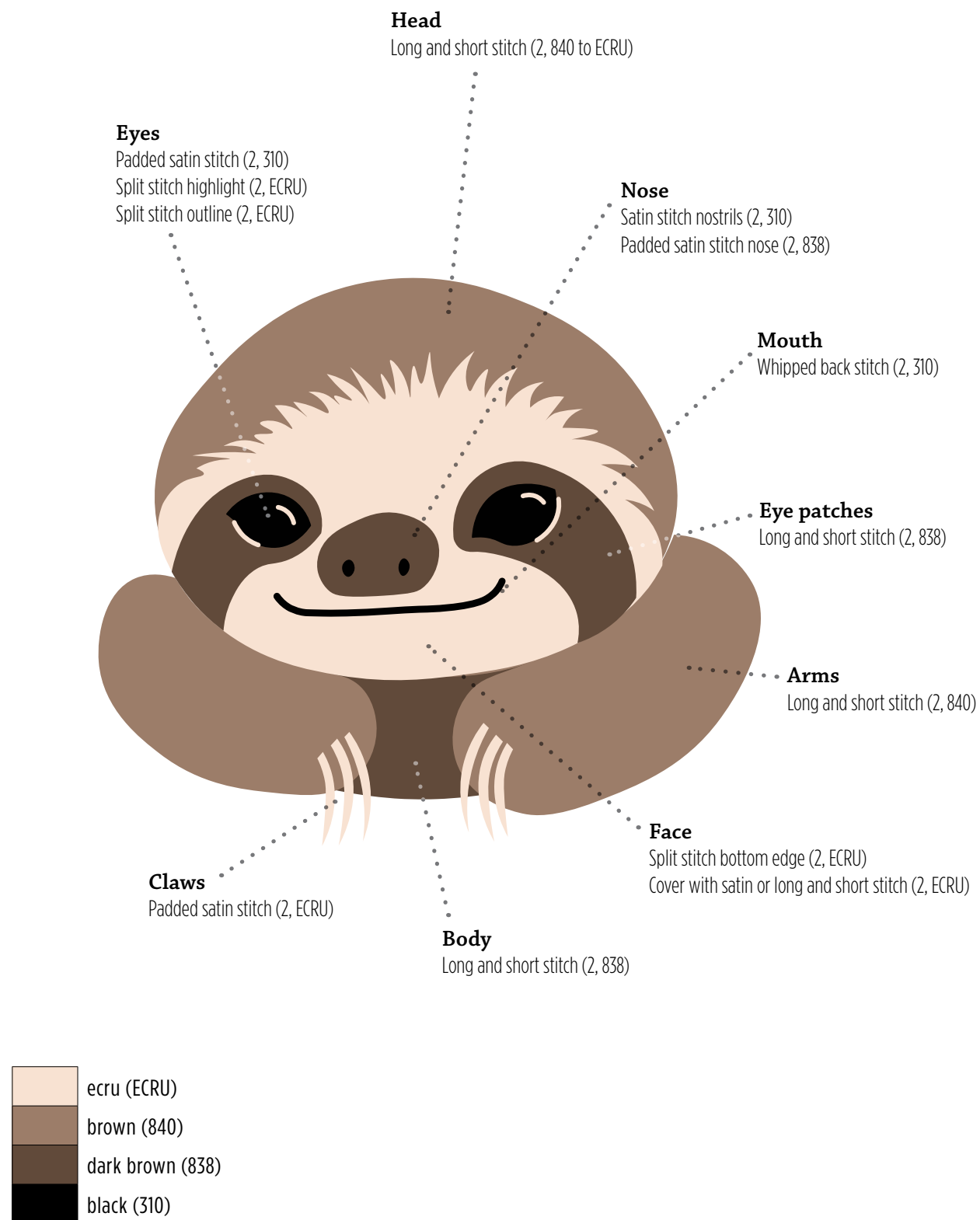
## Wreath Use 6 strands of floss for all stitches

1. Use teal (3812) to make the back stitch circle. Whip the back stitch with the ecru (ECRU) floss.
2. Fill the center of the daisy with padded satin stitch using yellow (3855). Fill the petals with regular satin stitch using lilac (209).
3. Next, make the woven wheel roses, referring to the key for color. For the two-toned roses, come down with your needle and anchor once you've reached the

desired circumference with the first color. Anchor a fresh length of the next color and continue weaving through the spokes of the woven wheel to finish the rose.

4. Add satin stitch leaves with green (911) or teal (3812).
5. Finish with French knots, referring to the stitch and color key.





## Sloth Use 2 strands of floss for all stitches

1. Use black (310) satin stitch for the nostrils. Pad and fill the nose with satin stitch using dark brown (838), working around the black nostrils.
2. Pad and fill the eyes with satin stitch in black (310).
3. Fill the eye patches with long and short stitch using dark brown (838). Outline along the edge of the face to create depth.
4. Add highlights to the eyes and an undereye outline with split stitch using ecru (ECRU).
5. Stitch the mouth with whipped back stitch in black (310).
6. Use ecru (ECRU) to outline the lower edge of the face. Fill the face with satin stitch, switching to long and short stitch as the shapes get larger, and covering the outline. Create a jagged edge on the top edge to blend into.
7. Fill the top of the head with long and short stitch using brown (840), blending into the ecru (ECRU). This edge should be jagged. This edge is a color change, not a smooth transition or shadow.
8. Fill the front body with dark brown (838) using long and short stitch.
9. Stitch the ecru (ECRU) claws using a line of back stitch covered with horizontal satin stitch.
10. Fill the arms with irregular long and short stitch in brown (840). Have fun with the stitch direction at the edge to create a disheveled look.



The irregular long and short stitch filling the arms replicates the disheveled fur of the three-toed sloth.

















# Sharing Squirrels

This squirrel pattern is perfect for getting more comfortable with thread painting as you practice blending using three colors. You will also get an opportunity to pad the edges of shapes filled with long and short stitch to help show depth and overlap between elements. The wreath gives more practice with satin stitch, French knots, and stem stitch. Stitch direction and padding are important for this design, so be sure to refer to the diagram for help.

## Tips and ideas:

- To simplify the pattern, skip the florals and just concentrate on one or both squirrels. Alternatively, the wreath would make a lovely frame for custom text in an autumn-themed design.
- When stitching the fur, use longer, more irregular stitches for the tails to portray their full volume. Stick with shorter, more methodic stitches to fill the bodies. The sample squirrels are stitched using 2 strands of floss, but feel free to drop to a single strand if you prefer a more smooth and delicate thread painting.
- Three shades of color are utilized for each squirrel. The bodies are mostly filled with the middle hue. Use the lighter color for highlights on the top of the back and tail, plus for details around the eyes, chins, and front of the body. Use the darker color for shadows and inside ears.

	golden yellow (3852)		blue gray (317)
	orange (976)		pale blue gray (169)
	pale green (3348)		light gray (3072)
	gray green (3052)		pale pink (758)
	dark green (469)		dusty red (356)
	pale brown (869)		dusty dark red (3858)
	medium brown (612)		black (310)

## MATERIALS

- 7" (17.8cm) embroidery hoop
- 9" (22.9cm) square of light blue cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss



**Squirrels** Use 2 strands of long and short stitch unless otherwise noted

**1.** Begin with the eyes using padded satin stitch with 2 strands of black (310). Add a couple of straight stitches to outline the noses.

**2.** When filling the squirrels, begin with the faces, working long and short stitch from the nose. Pause at the ears to create a little padding to help them overlap the back of the head. Add a few straight stitches to the top of the red squirrel's ears.

**3.** Work down the body with long and short stitch, referring to the color key for shade changes and the stitch direction diagram, noting padding along the arms, front sides, and backs.

**4.** Fill the tails, working from dark to light. Finish with an additional thread length of each color to help blend and add more volume.

**5.** Add a few stitches along the back of the body to overlap the tail stitches.

**6.** Finish by outlining the eyes and adding eye highlights with 1 strand of light gray (3072).

**7.** Return with 1 strand of each color to help blend at every color transition if desired.



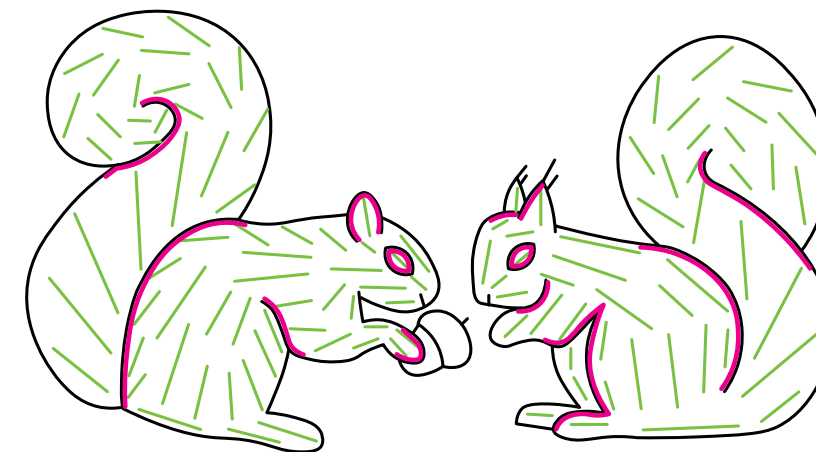
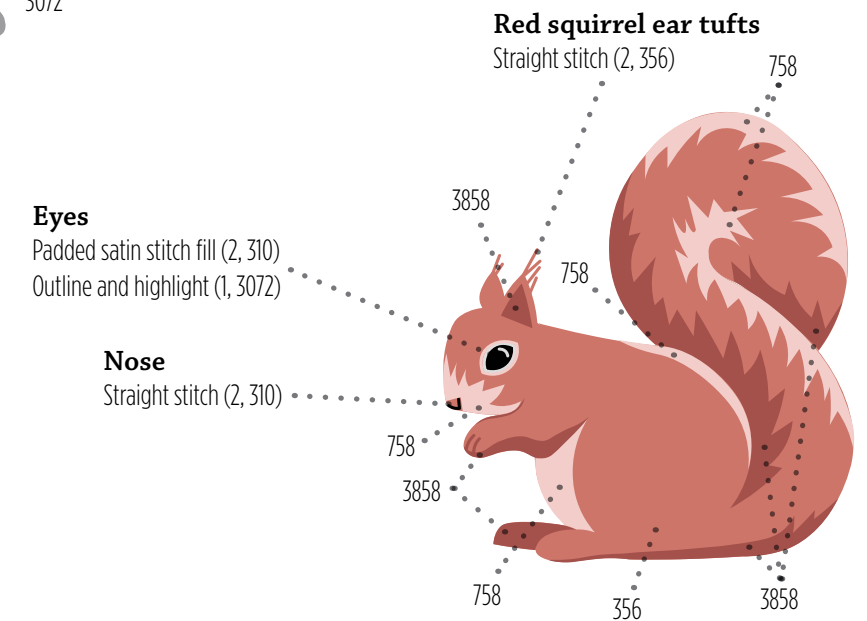
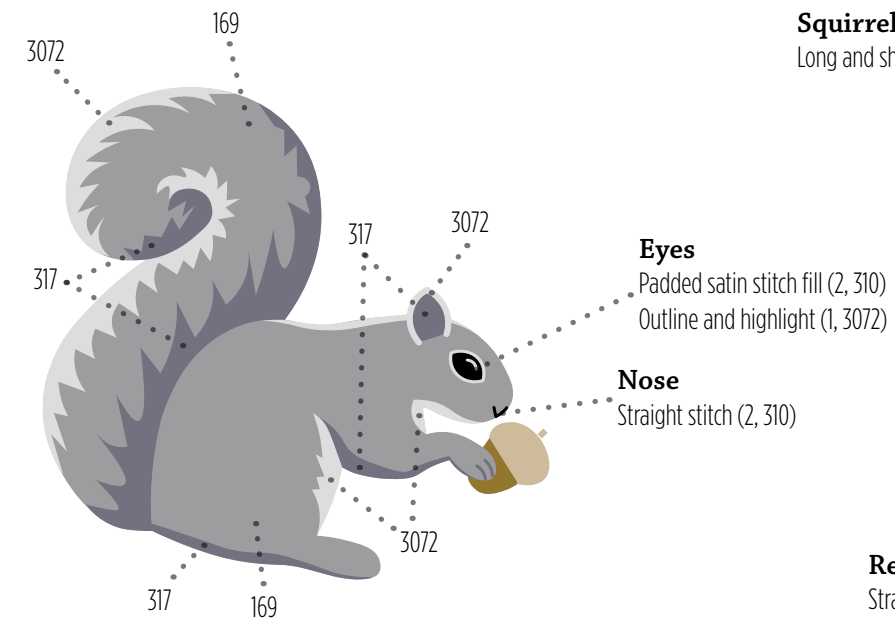
Create fluffy tail fur by using long and irregular stitches.



**Substitute a flower or heart for the acorn for a cute variation.**

### Squirrels' main bodies

Long and short stitch (2, see key) unless otherwise noted



### Stitch Direction

blue gray	(317)
pale blue gray	(169)
light gray	(3072)
pale pink	(758)
dusty red	(356)
dusty dark red	(3858)
black	(310)



Wreath

1. Fill the large flower centers with padded satin stitch using 3 strands of black (310).

2. Fill the larger flower petals with satin stitch and 3 strands of orange (976) or golden yellow (3852).

3. Use 2 strands of pale green (3348) to fill the large leaves with satin stitch. Add a center vein with back stitch using 2 strands of dark green (469).

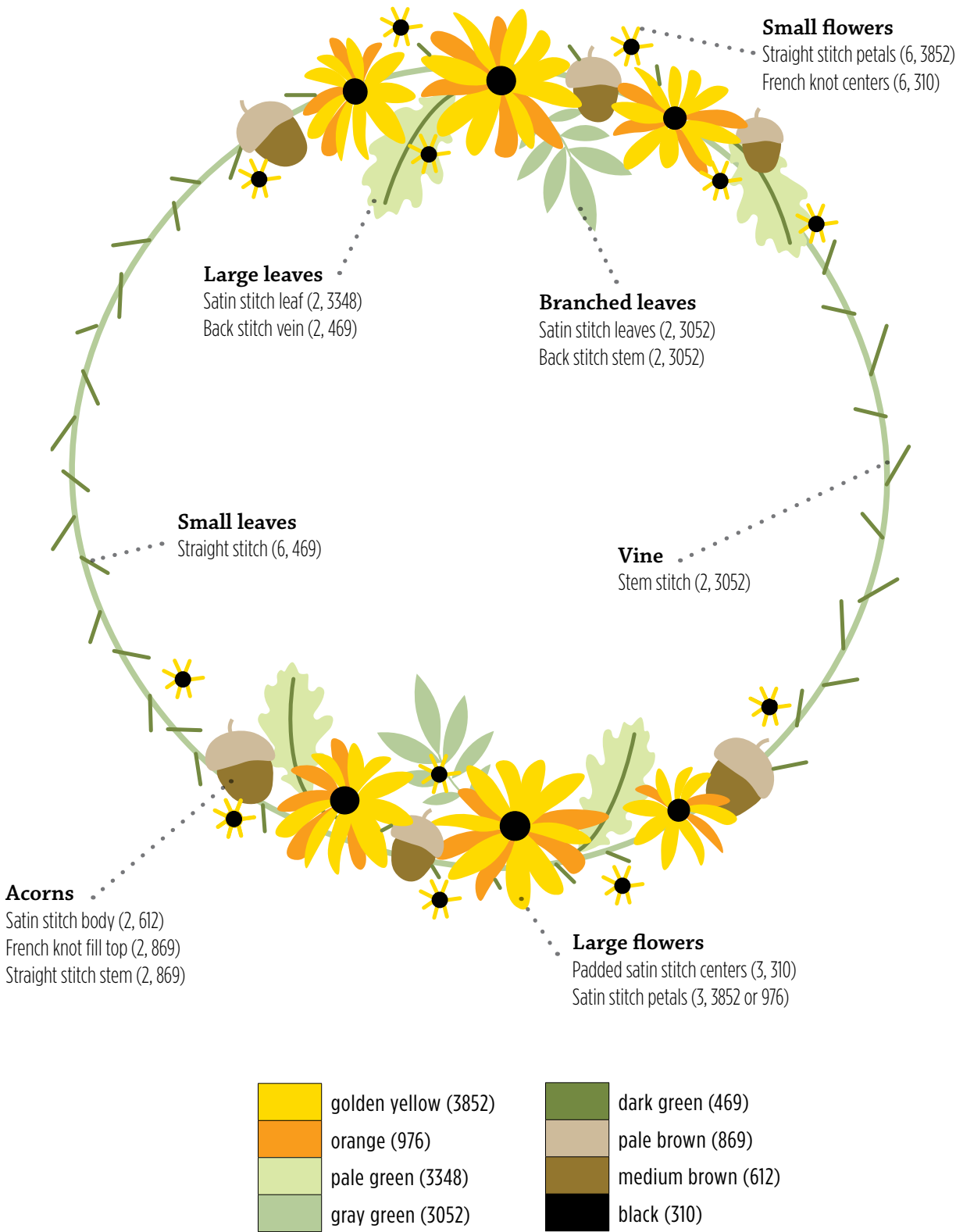
4. Fill the branched leaves with satin stitch using 2 strands of gray green (3052). Stitch the stem with back stitch.
5. Fill the body of the acorns with satin stitch using 2 strands of medium brown (612). Fill the tops with French knots using 2 strands of pale brown (869). Add a couple of horizontal straight stitches at the top with a single vertical stitch as a stem.

6. Use 6 strands of golden yellow (3852) to make the straight stitch petals of the small daisies. Make the French knot centers with 6 strands of black (310).

7. Work the vine with stem stitch using 2 strands of gray green (3052). Finish with straight stitch leaves using a full 6 strands of dark green (469).



When stitching the daisies, don't worry too much about the exact number or color of the petals. Instead, concentrate on an even distribution of the yellow and orange throughout the floral design.





# Unicorn Dance

Are you feeling magical? Then this unicorn project is for you! Fun metallic gold floss, an option to paint your fabric, and a rainbow of thread colors make this design a perfect treat for your inner child (or your actual child). I also pulled out my glitter paint and glitter glue collection to decorate the wooden hoop for an extra sparkly magic finish.

## Tips and ideas:

- Before you start, play with paints on an extra piece of fabric to understand how the water and pigment will move and bleed. I used watercolor paints, allowing layers to dry between applications until I achieved the desired saturation. I concentrated the black and blue paints near the unicorn and let the color bleed and fade away toward the edges of the hoop. Be sure to use a pattern transfer method that won't disappear with water if you plan to paint your fabric! I traced the design onto the blank fabric with an archival pen.
- If you decide to skip the painting, try a dark blue fabric or find a fun print, like white clouds on a blue sky.
- Stick with the rainbow mane or try a different transition of your favorite colors. Take this project to the next level by filling in the head and body with long and short stitch.

	metallic gold (LEN77-03 [Lecien brand, Nishiki 03])
	black (310)
	magenta (718)
	red (3801)
	orange (970)
	yellow (726)
	pale green (166)
	light blue (964)



## MATERIALS

- 5" (12.7cm) embroidery hoop
- 7" (17.8cm) square of white cotton fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss
- Paintbrush
- Watercolor paint (blue and black)







Metallic threads are usually made with plastic fibers, so they are stiffer and more difficult to work with than cotton threads. Cut smaller lengths and be sure to anchor them well. Take your time and be patient.



### Unicorn

1. Use a full 6 strands of metallic gold (LEN77-03 [Lecien brand, Nishiki 03]) to stitch the small stars using cross stitches (make an “X” with two small straight stitches). Fill the large stars with satin stitch, referring to the illustration as a guide.
2. Fill the mane and tail with long and short stitch beginning with 1 strand of pale green (166). Refer to the color key and stitch direction diagram as you work down the design.
3. Split stitch the light blue (964) outline on the body with 2 strands of floss. Fill the hooves with satin stitch.
4. Add tufts of hair above the hooves with split stitch using 2 strands of pale green (166).
5. Finish with a back stitch outline using 1 strand of black (310). The outline is around the unicorn as well as the large stars.

**Mane and tail**  
Long and short stitch (1, see color key)

**Large stars**  
Satin stitch (6, LEN77-03)  
Back stitch outline (1, 310)

**Small stars**  
Cross stitch (6, LEN77-03)

**Body outline**  
Split stitch outline inside body (2, 964)  
Back stitch outline (1, 310)

**Hooves**  
Satin stitch fill (2, 964)  
Split stitch tufts (2, 166)

**Stitch Direction**



# Otterly Adorable

Did you know that sea otters really do hold hands while floating on their backs? Stitch starfish, urchins, or mini hearts in their paws for extra cuteness.

## Tips and ideas:

- The kelp wreath pattern is heavy with detailed, irregular lines. It's okay to make mistakes when transferring it, because it's just kelp! No kelp in nature looks the same, so do not worry if yours does not look identical to mine.
- Skip the kelp and stitch these two cuties on a T-shirt or make a patch.
- Use the kelp wreath to frame your favorite quote to make oceanic hoop art.


## Kelp Wreath

1. Back stitch the kelp stalk using 3 strands of earthy green (732).
2. Next, fill the back layer of kelp with split stitch using 3 strands of earthy green (732).
3. Use 3 strands of variegated green (4066) to fill the overlapping kelp with split stitch.



It only takes a few simple stitches to create a rich, textured kelp forest wreath.

4. Use a full 6 strands of bright orange (3340) or coral (3801) to make the skinny starfish. Create a star using straight stitches, converging in the center. Trace your star with a second layer of straight stitch (also known as granitos) to make slightly thicker arms.

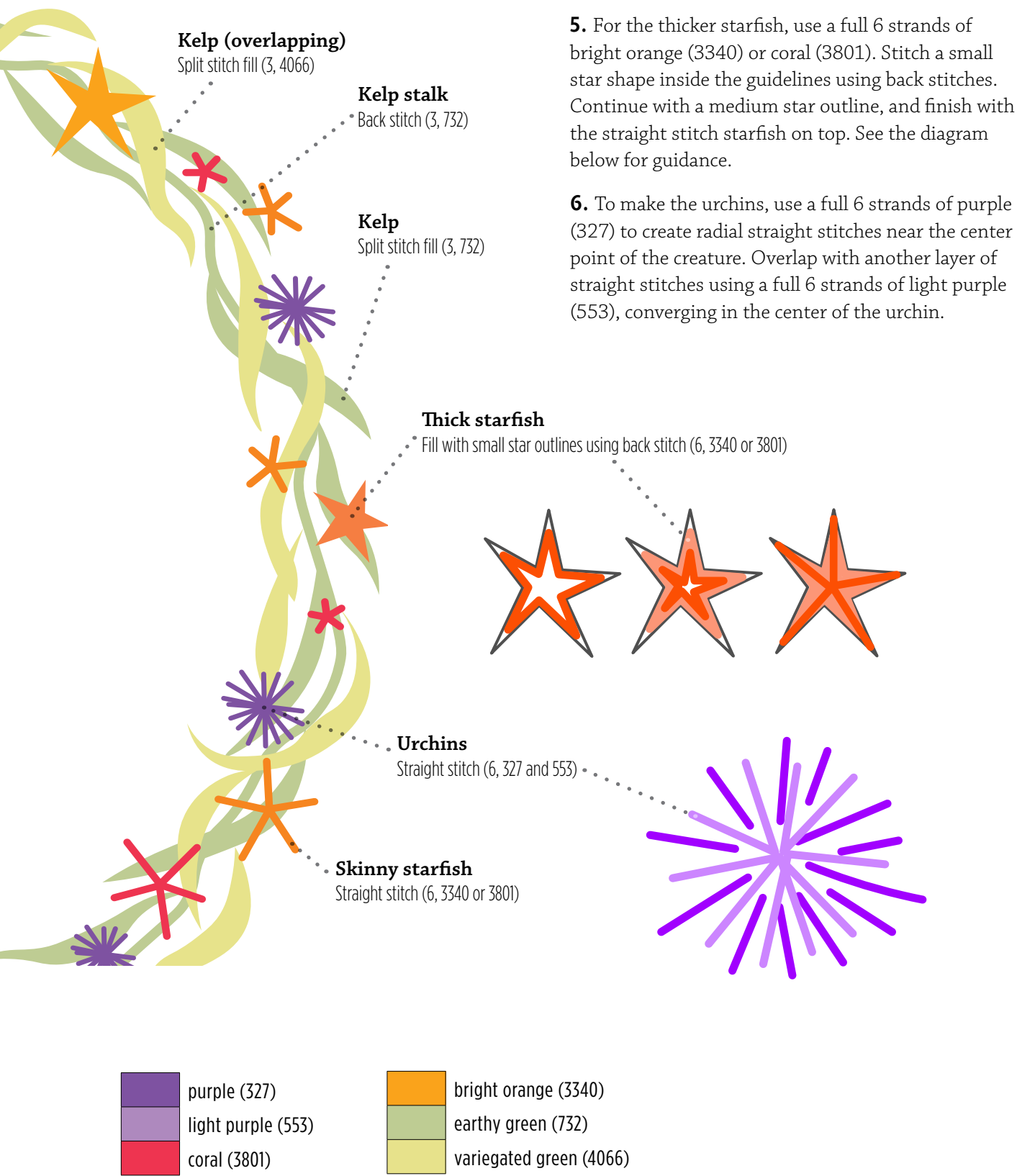
	black (310)		light purple (553)
	dark brown (3781)		coral (3801)
	medium brown (611)		bright orange (3340)
	light brown (613)		earthy green (732)
	purple (327)		variegated green (4066)

## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of blue gray linen blend fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss

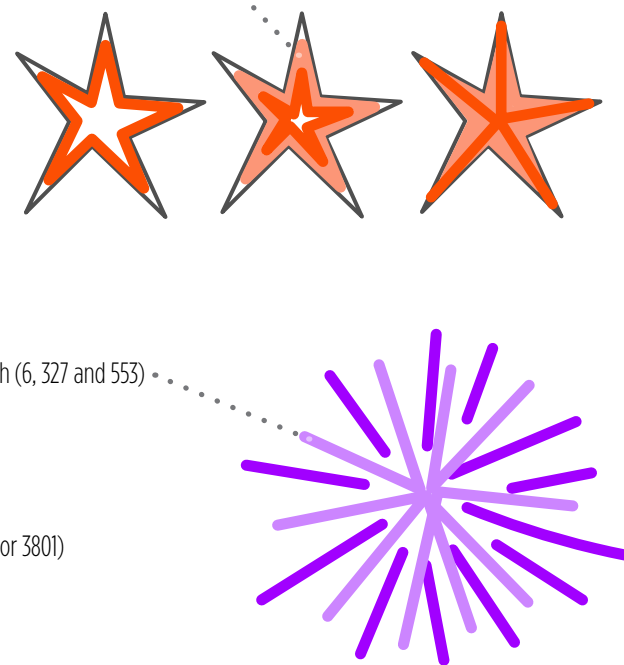






**5.** For the thicker starfish, use a full 6 strands of bright orange (3340) or coral (3801). Stitch a small star shape inside the guidelines using back stitches. Continue with a medium star outline, and finish with the straight stitch starfish on top. See the diagram below for guidance.

**6.** To make the urchins, use a full 6 strands of purple (327) to create radial straight stitches near the center point of the creature. Overlap with another layer of straight stitches using a full 6 strands of light purple (553), converging in the center of the urchin.



We are only using two shades of brown for each otter, so be sure to blend really well in your transitions.

## Otters

**Each otter is stitched with two shades of brown.** Refer to the stitch key for specifics, but the directions here will simply refer to a dark shade and a light shade. The specific colors differ depending on which otter you're making.

**1.** Fill the eyes and noses with padded satin stitch with a full 6 strands of black (310). Use back stitch to outline the mouths.

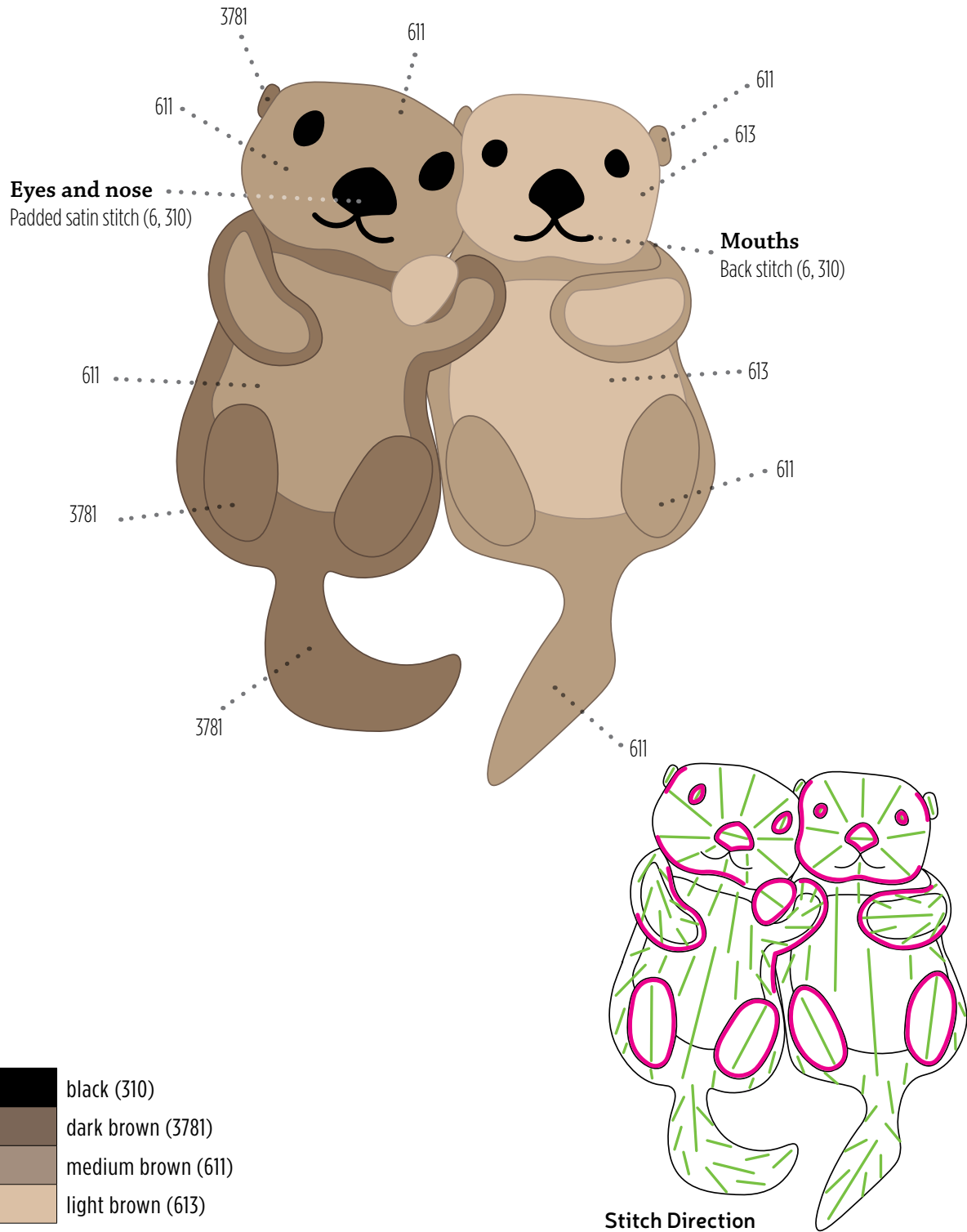
**2.** Outline the bottom of the heads with 2 strands of the lighter brown using split stitch. Fill the faces with long and short stitch, beginning near the noses and working out toward the edges of the heads. Be sure to

cover the outlines to create overlap of the heads over the bodies.

**3.** Next, outline the arms and feet before filling with 2 strands of the darker brown using long and short stitch. Fill the arms with the lighter brown, transitioning to the darker color at the edges. Fill the feet with only the darker shade. The small paw on the lighter otter can be filled with satin stitch using the lightest brown color.

**4.** Finish by filling the bodies, continuing with long and short stitch with 2 strands, transitioning from the light brown at the centers to the darker brown at the body edges.

**Otters**  
Long and short stitch (2, see key) unless otherwise noted



# Thread Painting a Menagerie



Show off your new skills with these detailed animal thread paintings. You'll get to juggle more colors and fewer strands of floss to push the realism of these sweet designs. At the end of the challenge, you'll be so pleased with your results!



# Hedgehog Bouquet

This hedgehog is the cutest thing I've ever stitched—and trust me, you can do it too! This design makes a great addition to any woodland-themed baby room. Add baby stats at the top to make a forever heirloom.

For this project, we will practice thread painting with a single strand of floss using a wider spectrum of colors. We will transition from white to brown using a total of five colors to create super realistic fur.

## Tips and ideas:















- The spines can be a bit challenging for some people because they do require a bit of improvising. Look at photos of real hedgehogs for inspiration. You may want to drop down to fewer strands of floss for the spines to make them look sharper, or just add a mix of different thicknesses for more variety. I used a full 6 strands for my spines to create more contrast with the fine, single-stranded fur.

- Shrink and crop the design like I did on page 24 to create super cute hedgehog jewelry.
- Swap out the bouquet and let your hedgie hold a mushroom or a sweet heart with a special name stitched on it—or maybe just try some different colors for the flowers.

## Hedgehog Bouquet



**1. Begin the ears.** Stitch the tops of the ears with satin stitch using 2 strands of light brown (3773).

	black (310)		white (BLANC)
	black brown (3371)		flesh pink (3774)
	dark brown (632)		hot pink (600)
	medium brown (3772)		orange (3340)
	light brown (3773)		golden yellow (742)
	pale brown (842)		bright green (907)
	ecru (ECRU)		teal green (992)

## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of white fabric
- Embroidery needles, sizes 3, 9
- Cotton embroidery floss





**2. Fill the inner ears.** Fill the insides of the ears with long and short stitch using 1 strand of medium brown (3772) and transitioning to dark brown (632).



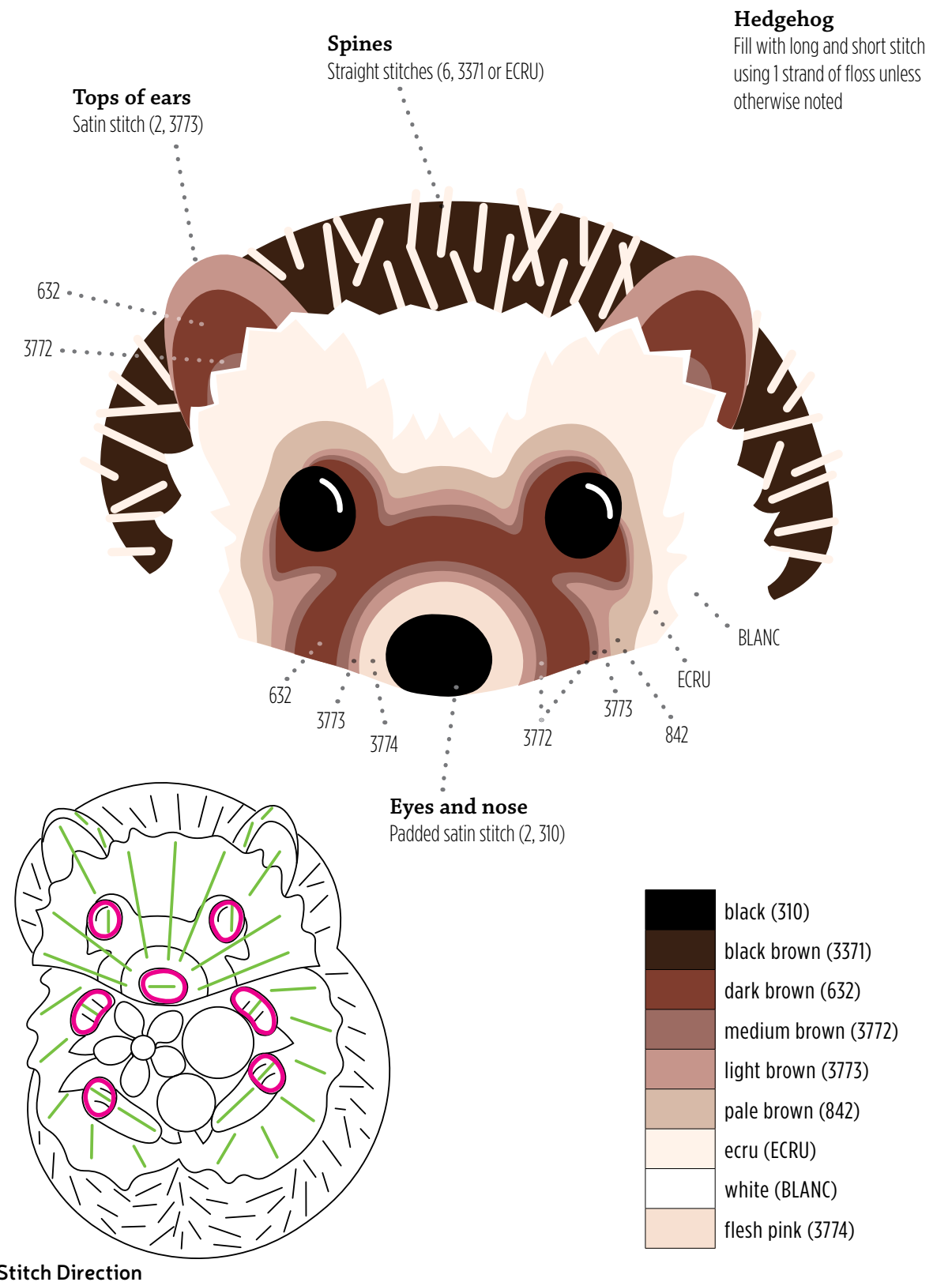
**3. Begin the spines.** Stitch the straight stitch spines using 6 strands of black brown (3371). The spines follow a general direction away from the body but include some stitches of random direction. Note the stitch direction at the bottom, where the spines converge and point back toward the body.



**4. Fill in the spines.** Fill in the gaps with lighter-colored spines using 6 strands of ecru (ECRU).



**5. Stitch the eyes and nose.** Stitch the eyes and the nose with 2 strands of black (310). Outline the shapes first, then fill with satin stitch.



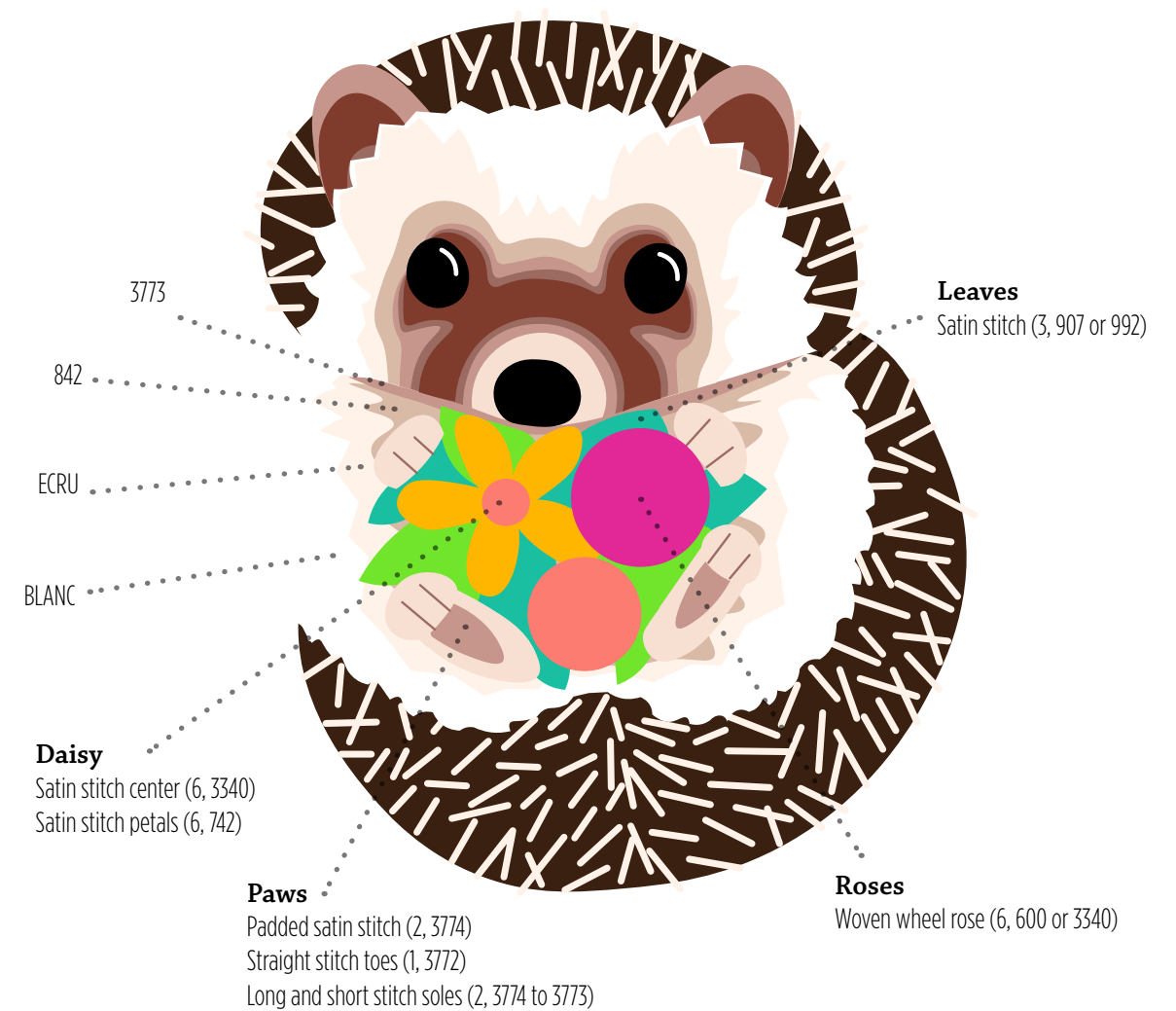




**6. Fill the center face.** Stitch the face with long and short stitch using 1 strand of floss. Begin with flesh pink (3774) near the nose and transition to light brown (3773), then medium brown (3772), and then dark brown (632). Use the darker color, dark brown (632), around the eyes as indicated in the color key.



**7. Finish the fur on the face.** Transition through medium brown (3772) and then light brown (3773) again to move through to the lighter colors—pale brown (842) and ecru (ECRU) and finally white (BLANC)—at the sides and top of the face. The stitch direction is radial from the nose. Be sure to add lots of white (BLANC) and some ecru (ECRU) stitches overlapping the ears and spines. Refer to the diagram for stitch direction, but add some variation to create realistic fur.



medium brown (3772)	hot pink (600)
light brown (3773)	orange (3340)
pale brown (842)	golden yellow (742)
ecru (ECRU)	bright green (907)
white (BLANC)	teal green (992)
flesh pink (3774)	





**8. Create the paws.** Next, stitch the paws with satin stitch using 2 strands of flesh pink (3774), outlining them first. The bottoms of the feet are filled with long and short stitch, transitioning to light brown (3773) in the center of the feet. Add straight stitches with 1 strand of medium brown (3772) to designate the toes.



**9. Stitch the body fur.** Fill the body with long and short stitch using 1 strand of floss. Work from ecru (ECRU) near the paws, transitioning to white (BLANC) and overlapping the spines. Add some light brown (3773) and pale brown (842) under the chin to help the head stand out. Again, refer to the stitch direction diagram but add variation to bring this cutie to life.



**10. Create the roses.** Stitch the flowers using a full 6 strands of floss. Use hot pink (600) and orange (3340) for the woven wheel roses.



**12. Stitch the leaves.** Fill in the satin stitch leaves using 3 strands of bright green (907) or teal green (992).



**11. Make the daisy.** Use satin stitch for the daisy, filling the center with orange (3340) and the petals with golden yellow (742).



**13. Finish.** Finish with split stitch whiskers using 1 strand of white (BLANC). Add split stitch highlights to the eyes.



# Happy Tabby

That is one happy cat! Stitch this tabby in his happy place with orange floss as pictured, or use the keys to translate the design for a gray or brown tabby cat.

## Tips and ideas:

- The orange tabby is stitched up using four shades of orange. The majority of the fur is stitched using a light orange with medium orange for stripes. The lightest shade is for highlights and whiskers. The darkest orange is for shadows and details of the face. Because the cat is small and only uses four hues, it is a good beginner project for learning thread painting.
- Stitching the design on blue fabric is a great tool to ensure full coverage of your long and short stitch. If you see any of the bright blue between your stitches, you will know that you are not done yet! Keep adding stitches and keep blending between stripes. Vary the irregularity of your stitch length and stitch direction to capture either a well-brushed tabby or a fluffy, scruffy tomcat.
- Add a crown of daisies to the cat or try adding wildflowers to give the design more color. Shrink and crop the kitty to create the jewelry found on page 24.
- I used two colors of variegated floss for this design: one variegated yellow for the flower centers and one variegated green for the grass. Substitute a few similar colors of solid-colored floss if you are unable to find a good variegated match.

## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of blue cotton
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss

	orange brown (780)
	orange (976)
	pale orange (437)
	light tan (739)

	white (BLANC)
	dusty pink (224)
	variegated yellow (4075)
	variegated green (4066)

## Field

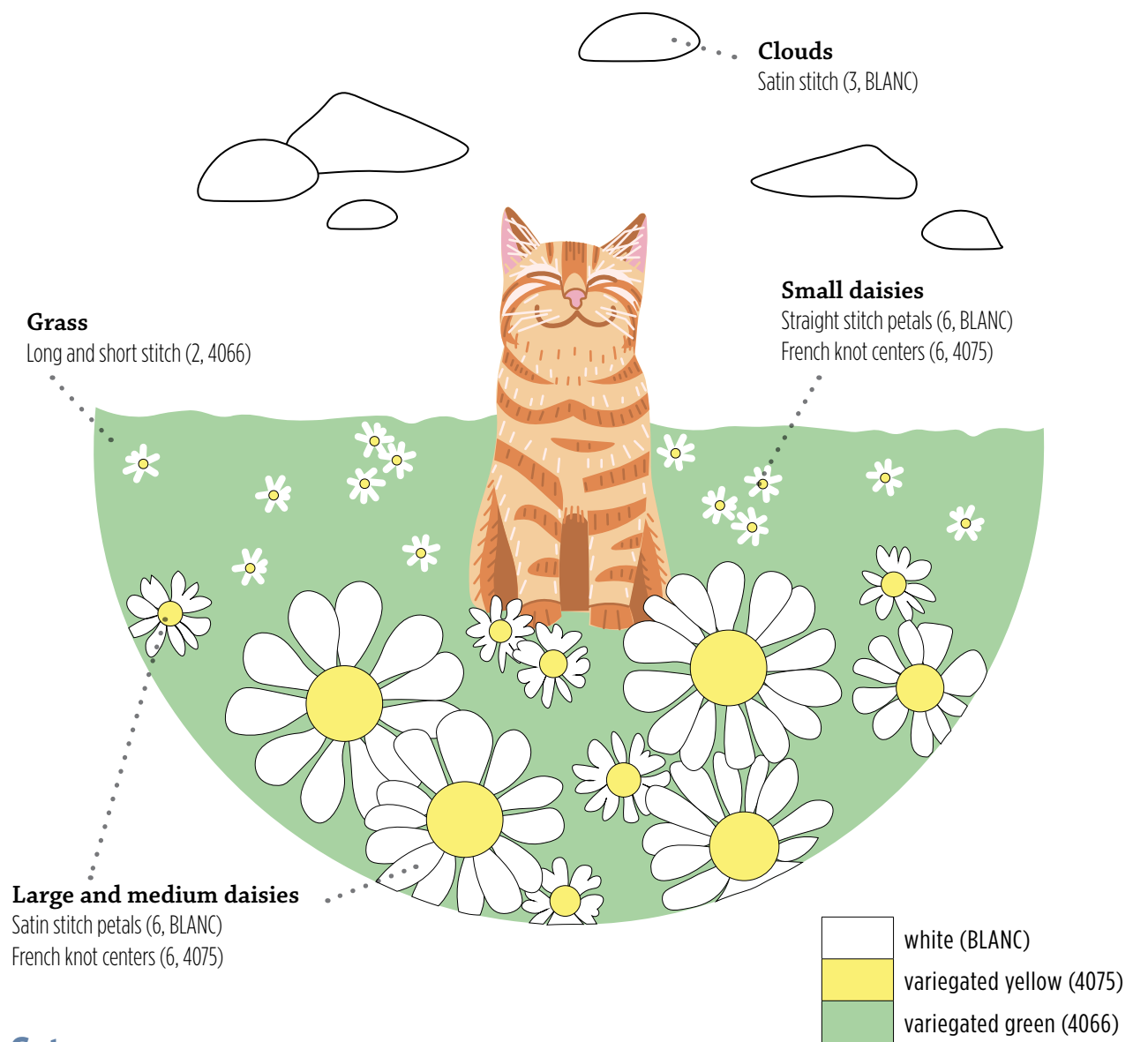
1. Begin with the large and medium daisies. Use a full 6 strands of white (BLANC) to create the satin stitch petals. Fill the centers with French knots using a full 6 strands of variegated yellow (4075).
2. Next, stitch the grass using 2 strands of variegated green (4066). Start at the top edge of the grass and work down using long and short stitch. Move randomly through the grass to avoid solid blocks of color with the variegated thread.
3. Create the small daisies on top of the grass using straight stitch for the petals with a full 6 strands of white (BLANC) and a single French knot for the centers using a full 6 strands of variegated yellow (4075).



I love how three-dimensional these daisies look when stitched with a full 6 strands of floss.

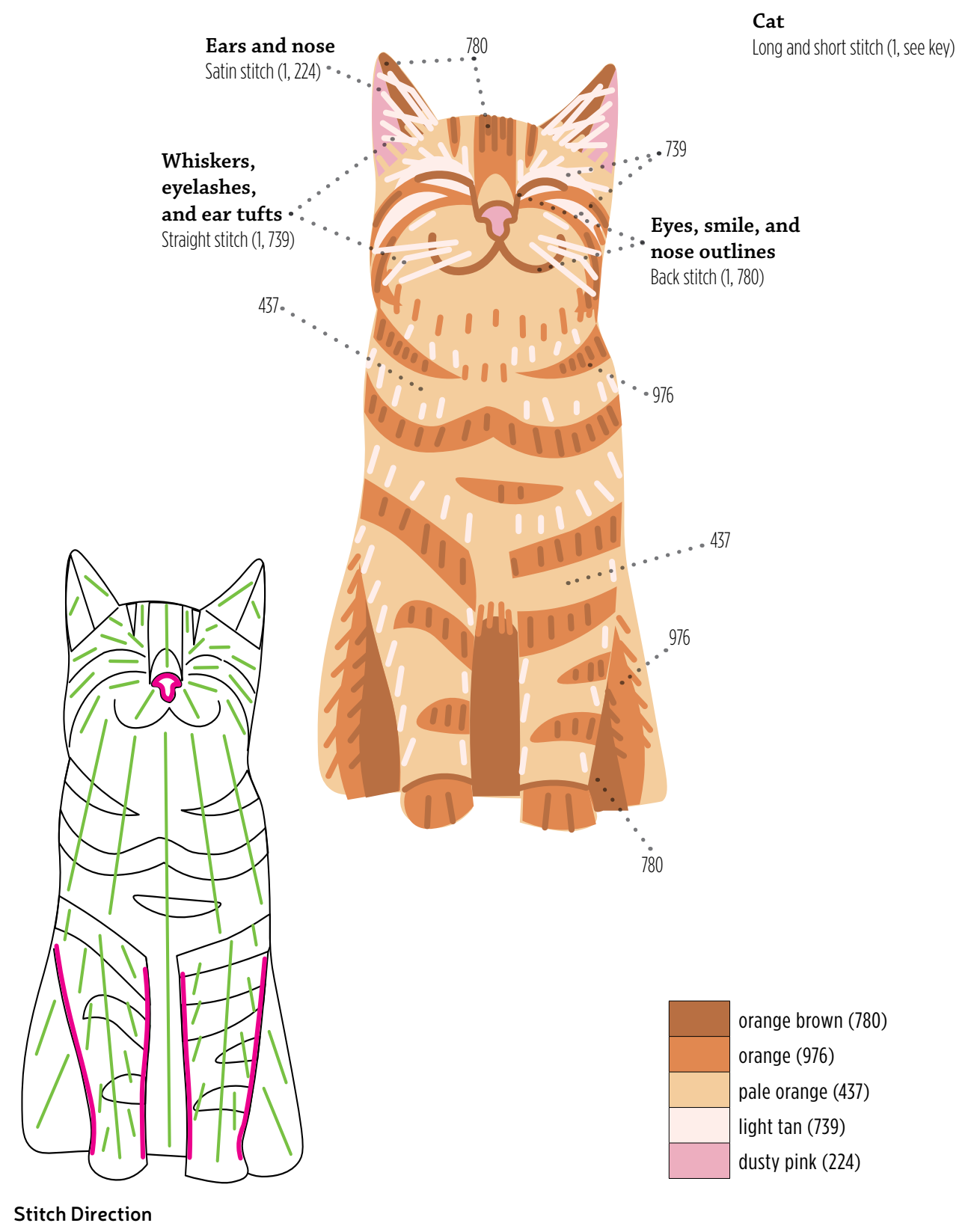






### Cat Use 1 strand of floss for all stitches

1. Use dusty pink (224) to fill the edges of the ears and nose with satin stitch. Outline the nose first to help it stand out.
2. Begin filling the face and body with pale orange (437) using long and short stitch, leaving space for the dark stripes. Outline the front legs before filling to help them stand out above the tummy.
3. Next, fill in those stripes with long and short stitch using orange (976).
4. Use orange brown (780) for the shadowed fur on the back legs and tummy. Also use it to add variation to the dark orange stripes. Outline the eyes, nose, and smile with back stitch using orange brown (780).
5. Use light tan (739) for the light outline around the eyes. Add more as a highlight in the pale orange of the fur, such as to the edges of the front legs, to help them stand out in front of the rear, shadowed body.
6. To finish, add straight stitches using light tan (739) for the whiskers, eyelashes, and ear tufts.







Adding more irregular angles of fur stitches will create a more scruffy-looking cat. If instead you keep the stitch direction more consistent, your kitty will look more recently brushed and groomed.

Here are some color suggestions for creating other kinds of tabby cats. Use the same recipe of four shades, substituting the following hues to create a gray or brown striped kitty.



- orange brown (780)
- orange (976)
- pale orange (437)
- light tan (739)

- dark gray (413)
- medium gray (414)
- gray (415)
- light gray (762)

- dark brown (839)
- brown (840)
- light brown (842)
- tan (3866)

# Koala Naptime

If you are a parent to young children, you may be able to relate to these exhausted koala parents. Despite the long nights and longer days, this family is still full of love, as depicted by the heart-shaped eucalyptus leaf wreath. Delete or replicate the koala joeys to mirror your own family for a sweet custom design.

Tips and ideas:

- Work the eucalyptus wreath in layers. The top detached chain stitch layer is not depicted in the full-sized pattern, as it is just too busy to decipher. Complete the dark green outline and vine first, then add the light green satin stitch leaves on top. Finish with improvised leaves, overlapping the heart outline. Try different lengths and directions, creating an overall balanced look. Refer to the photos for inspiration.

- I used a mix of 1- and 2-stranded thread painting for the koalas. I began with 2 strands, using the three central shades of gray. Then I came back with a single strand of each color to work the details and to smooth the transitions. Alternatively, you can stitch all of the fur with 1 strand to create more realistic koalas.
- Koalas have very short, thick hair. Use shorter stitches to try to replicate it. For the ears, have fun with long, crazy stitches.
- The color key for the koalas is very rough compared to the large amount of blending between all of the grays to create the look of the fur. Be sure to take your time and blend those transitions!



Stitch Direction

MATERIALS

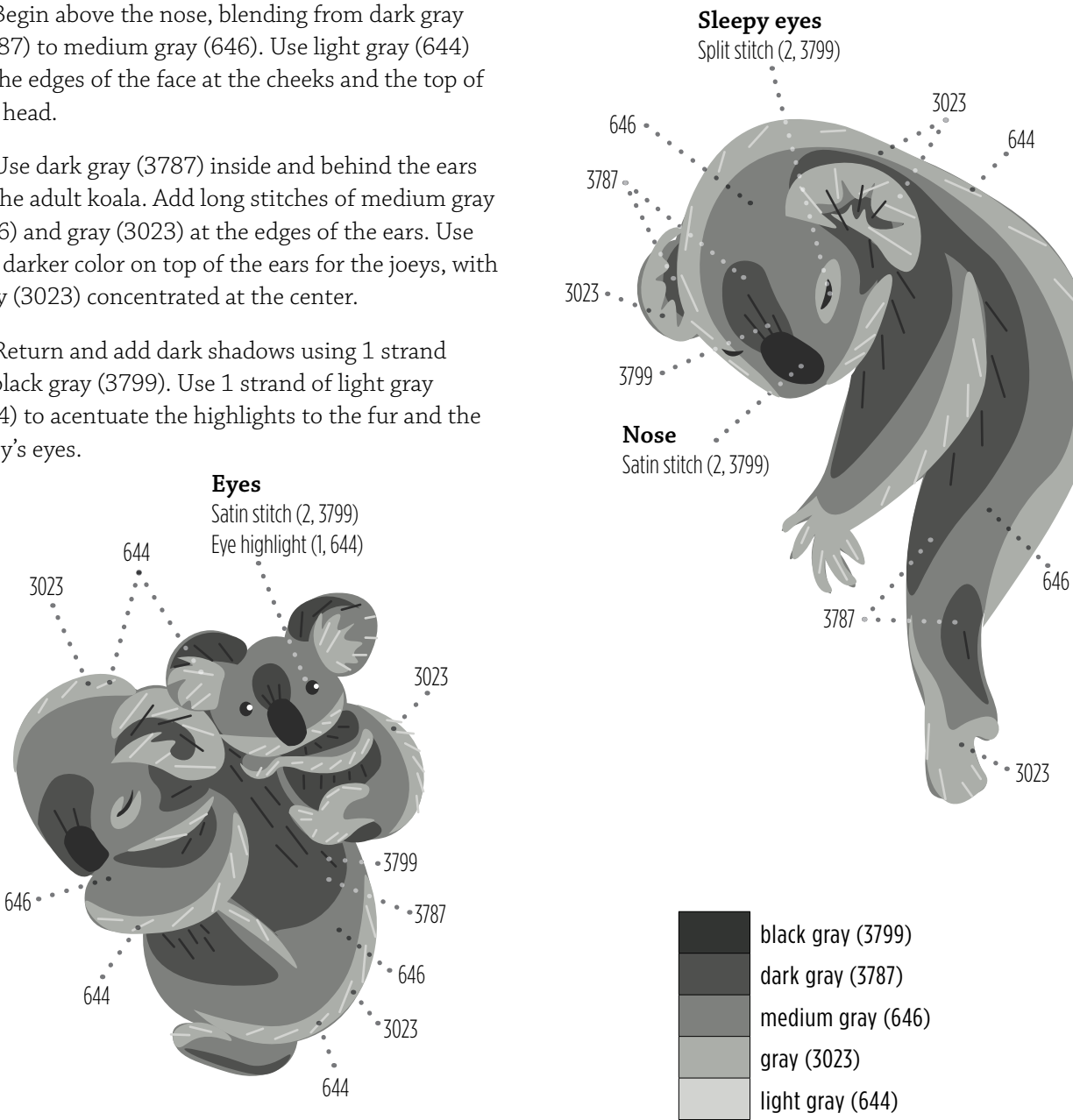
- 7" (17.8cm) embroidery hoop
- 9" (22.9cm) square of light pink linen blend fabric
- Embroidery needles, sizes 7, 9
- Cotton embroidery floss

- black gray (3799)
- dark gray (3787)
- medium gray (646)
- gray (3023)
- light gray (644)
- deep green (561)
- dusty green (602)
- pale green (368)

**Koalas** Use 1 or 2 strands of floss, as preferred, unless otherwise noted

- 1. Fill the noses and joey eyes with satin stitch using 2 strands of black gray (3799). Use split stitch for the adult koala eyes.
- 2. Fill the koalas with long and short stitch using 1 or 2 strands of floss.
- 3. Begin above the nose, blending from dark gray (3787) to medium gray (646). Use light gray (644) at the edges of the face at the cheeks and the top of the head.
- 4. Use dark gray (3787) inside and behind the ears of the adult koala. Add long stitches of medium gray (646) and gray (3023) at the edges of the ears. Use the darker color on top of the ears for the joeys, with gray (3023) concentrated at the center.
- 5. Return and add dark shadows using 1 strand of black gray (3799). Use 1 strand of light gray (644) to accentuate the highlights to the fur and the baby's eyes.

- 6. Similarly fill the bodies with long and short stitch, referring to the color key and stitch direction diagram.
- 7. Optional: Outline the koalas with back stitch using 2 strands of black gray (3799).



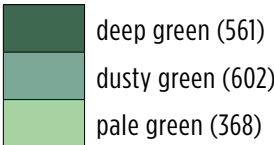
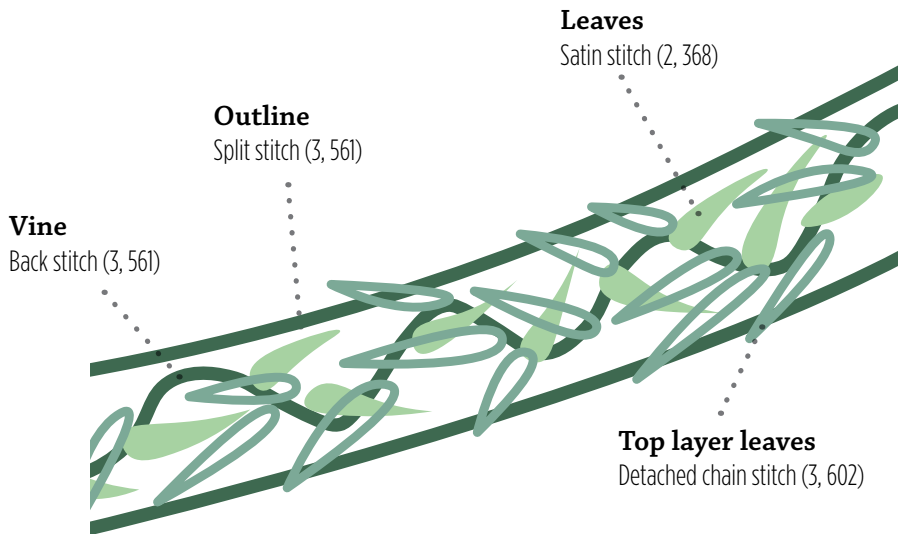




My koalas looked scruffy without an outline, so I decided to trace them with back stitch.

### Border

1. Use 3 strands of deep green (561) to outline the heart with split stitch. Switch to back stitch for the vine.
2. Fill the leaves with split stitch using 2 strands of pale green (368).
3. Finish with detached chain stitch leaves using 3 strands of dusty green (602).



# Woodland Fox

We are going to stitch this cute little fox using thread painting with 2 strands to save a little time. Feel free to switch to a single strand if you want to create more realistic, delicate fur.

### Tips and ideas:

- Skip the background and just stitch the fox to simplify the pattern.
- If you love the design but are afraid to try the thread painting, try filling with back stitch like we did for the fawn design on page 82.
- This is a great project to use up your green scrap thread! Use all different greens and different numbers of threads to get nice variety in your grassy field.
- If the details of the eyes get lost after stitching the fur on the face, return with a single strand of black floss to help define them.



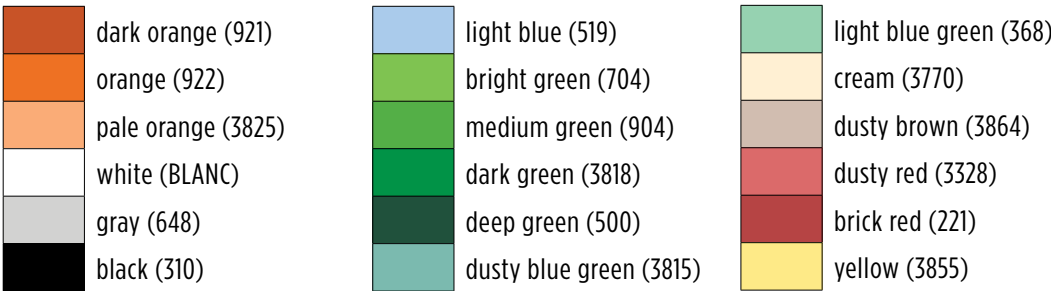
Have fun with different shades of green and different thicknesses of floss when stitching up the grassy meadow.

### Meadow

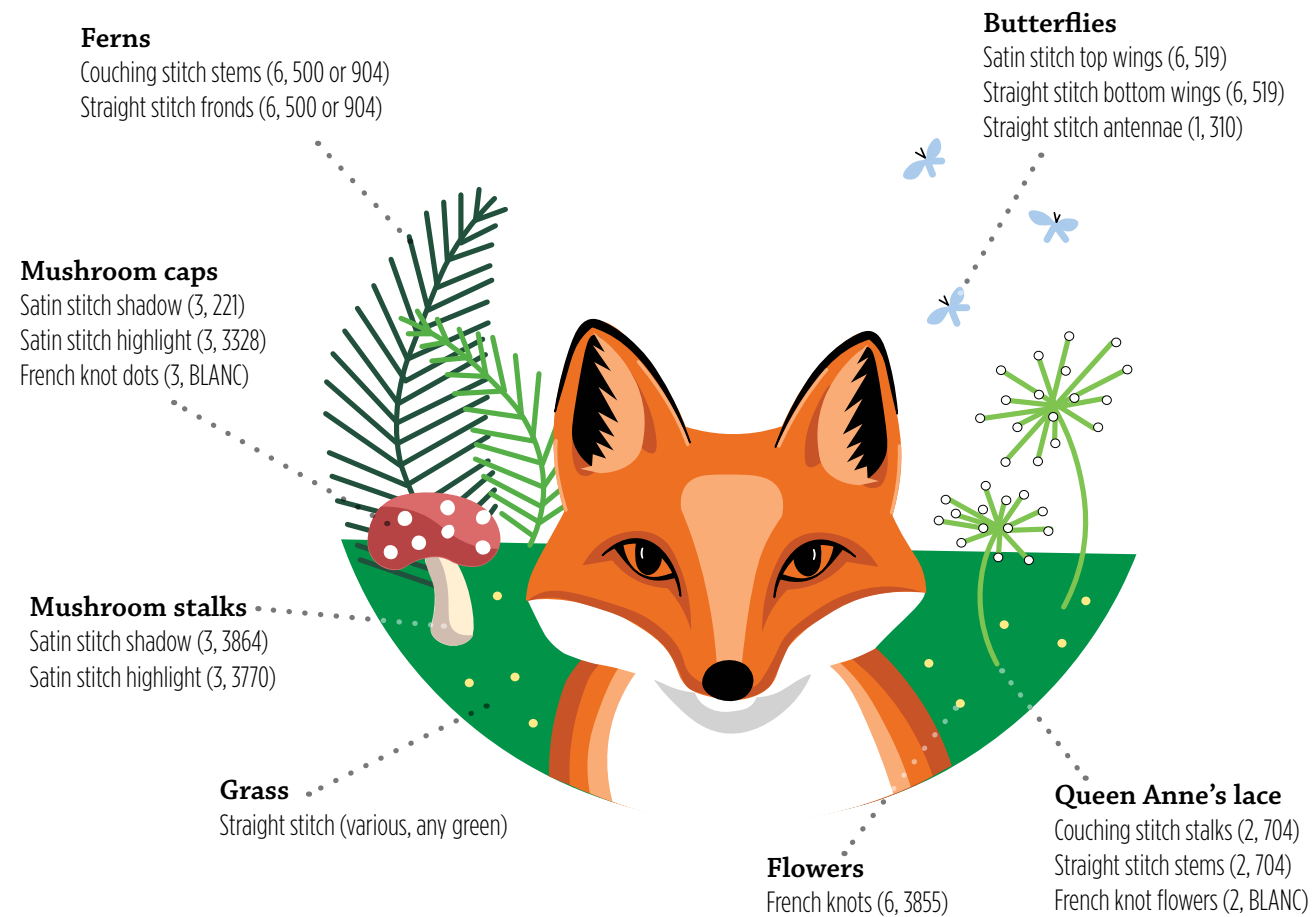
1. Begin with the grassy field, leaving space for the fox and mushroom. Use different numbers of strands (1 through 6) to create messy straight stitch grass. Begin at the top and work down, filling with random green thread colors and thicknesses of thread.
2. Add French knot flowers using a full 6 strands of yellow (3855).
3. Stitch the ferns using 3 strands of deep green (500) and medium green (904). Use couching for the center stem and add the fronds with straight stitch.

### MATERIALS

- 5" (12.7cm) embroidery hoop
- 7" (17.8cm) square of white cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss







**4.** Create the Queen Anne's lace using 2 strands of bright green (704). Use couching for the long stalks and straight stitch for the shorter stems. Add French knot flowers using 2 strands of white (BLANC).

**5.** Use a full 6 strands of light blue (519) to create the larger satin stitch butterfly wings. Use a single straight stitch for the small back wings. Add two straight stitch antennae with 1 strand of black (310).

**6.** Begin the mushroom using vertical satin stitch with 3 strands of floss for the stalk. Begin with dusty brown (3864) on the left and change to cream (3770) on the light side of the mushroom.

**7.** Fill the mushroom cap with horizontal satin stitch using 3 strands of brick red (221) on the bottom left, moving to dusty red (3328) on the top. Finish with French knots using 3 strands of white (BLANC). Add a few strands of grass over the stalk to plant the shape in the grassy field.

	white (BLANC)
	black (310)
	light blue (519)
	bright green (704)
	medium green (904)
	dark green (3818)
	deep green (500)
	dusty blue green (3815)
	light blue green (368)
	cream (3770)
	dusty brown (3864)
	dusty red (3328)
	brick red (221)
	yellow (3855)



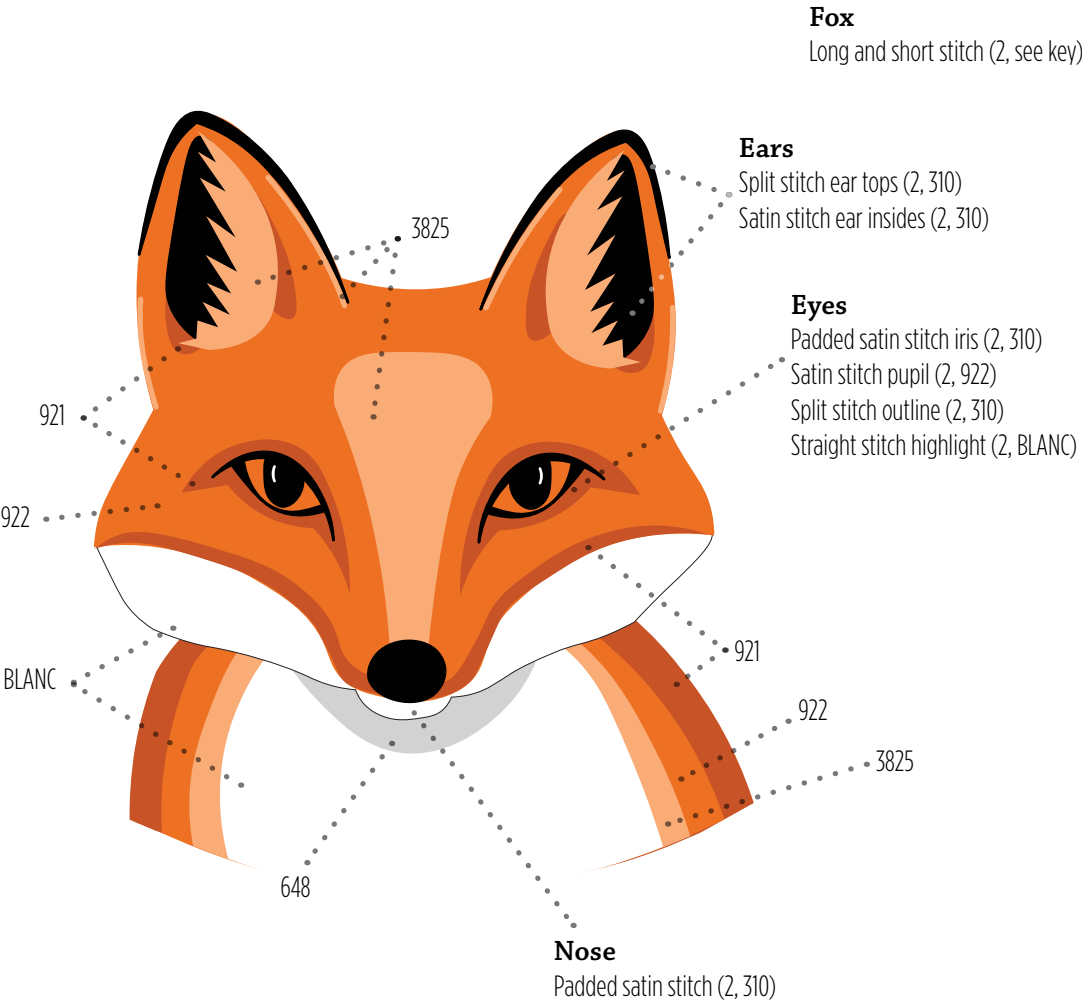




Use longer stitches for the ears to help them look fluffier. Don't be afraid to come back with black thread to help define the eyes.

**Fox** Use 2 strands of floss and long and short stitch unless otherwise noted

1. Begin with black (310), using it to fill the irises and nose with padded satin stitch. Outline the eyes with split stitch.
2. Continue with black (310), filling in the insides of the ears with a patch of satin stitch and filling the tops of the ears with rows of split stitch.
3. Using dark orange (921), outline the definition between red and white along the cheek with split stitch. Outline the eyes, adding a few stray stitches beyond to help with blending into the next color. Add a few stitches to the ear corners as seen in the diagram.
4. Using long and short stitch, fill in the face with orange (922), leaving space along the nose bridge for the final color. Fill in the ear edges, following along the stitches made in black, and continue to fill in the gaps. Use a few satin stitches to fill in the eyes.
5. Fill the nose bridge with pale orange (3825), continuing to blend using long and short stitch. Add a little highlighting to the sides of the ears, then come in with longer stitches for the ear hairs, overlapping the black center of the ear.
6. Fill the cheeks and chin with white (BLANC) and add straight stitch highlights to the eyes.
7. Fill the body with long and short stitch, transitioning from dark orange (921) to orange (922) and pale orange (3825) before stitching the front side with white (BLANC). Add a little gray (648) shadow on the chest under the chin.
8. Return with 1 strand of floss to further blend the colors together and add fluffier fur if desired.



dark orange (921)
orange (922)
pale orange (3825)
white (BLANC)
gray (648)
black (310)



# Hello, Giraffe












The thread painting on the head of the giraffe is the most challenging part of this project. Just keep blending and use a single strand of thread if you prefer.

**Tips and ideas:**

- Don't worry too much about exact placement of French knots and other accents when stitching the florals. Concentrate on spreading the colors evenly throughout the wreath and creating a balanced design.
- Add a floral crown to the giraffe's head for more color.
- This design is super sweet for a baby announcement or nursery décor. Repurpose the florals to frame another design.

**Giraffe** Use 2 strands of floss and long and short stitch unless otherwise noted

1. Fill the top folds of the ears, the sides of the face (cheeks), and the neck with satin stitch using pale brown (738). Outline the side of the face, overlapping the neck with split stitch first to help add depth.
2. Use long and short stitch to fill the inner ears, transitioning outward from black (310) to dark brown (898) to sandy brown (436) to pale brown (738).
3. Fill the eyes with satin stitch using black (310), outlining with back stitch first to help them stand out. Add a straight stitch highlight with pale brown (738).
4. Work down from the top of the horns beginning with black (310) and transitioning to sandy brown (436) through the hues of the color key.
5. Fill the spots on the neck with long and short stitch using the key to guide color placement.
6. Finish by filling in the neck with satin stitch using pale brown (738).

	black (310)		pastel yellow (745)
	dark brown (898)		golden yellow (725)
	dark orange brown (975)		pale pink (967)
	orange brown (3826)		pale coral (3341)
	sandy brown (436)		light blue green (964)
	pale brown (738)		blue green (3812)



If you want smoother transitions, drop down to using a single strand of thread when stitching the giraffe.

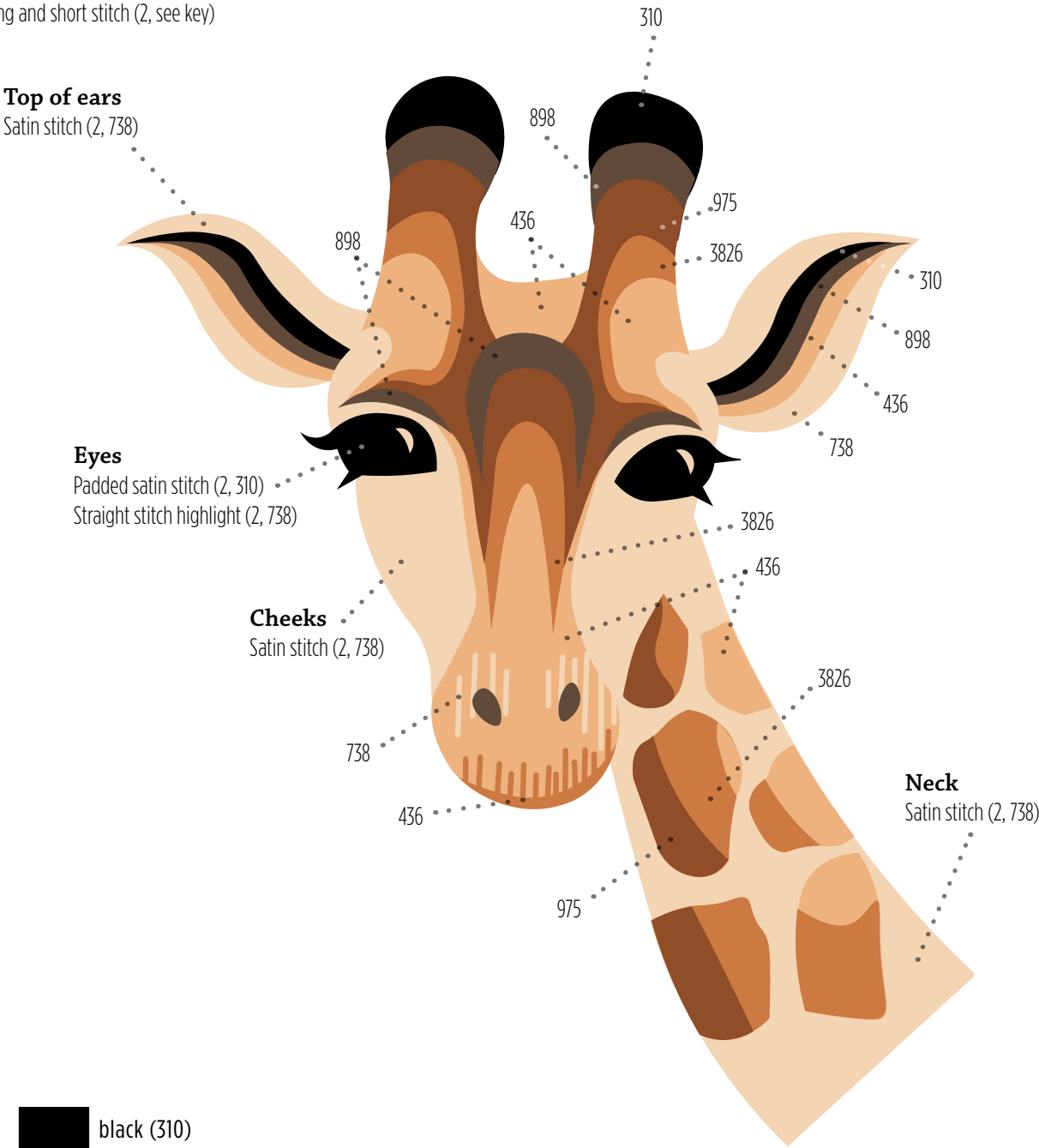
**MATERIALS**

- 5" (12.7cm) embroidery hoop
- 7" (17.8cm) square of white cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss





**Giraffe**  
Long and short stitch (2, see key)



black (310)
dark brown (898)
dark orange brown (975)
orange brown (3826)
sandy brown (436)
pale brown (738)

**Flowers** Use a full 6 strands of floss unless otherwise noted

1. Back stitch the short swirly vines with 2 strands of golden yellow (725). Whip the back stitch with 2 strands of blue green (3812).
2. Fill the branched leaves using satin stitch with light blue green (964). Add the stem and veins with 2 strands of blue green (3812) using back stitch.
3. Use fishbone stitch for the large leaves with pastel yellow (745). Add 3-strand straight stitches between the fishbone stitches using light blue green (964).
4. Fill the medium leaves with satin stitch using blue green (3812). Create the veins with a straight stitch down the center with golden yellow (725). Use light blue green (964) for the straight stitch diagonal veins, crossing over the center vein.
5. Make the three large woven wheel roses using pale coral (3341), pastel yellow (745), and pale pink (967).
6. Create the petal accents with detached chain stitch and straight stitches. Use pale pink (967), pale coral (3341), and golden yellow (725). Add straight stitches in the centers of the detached chain stitches using light blue green (964).
7. Finish with 6-stranded French knots, adding color evenly throughout the design.



I love the little details and surprises in these flowers!



# Fennec Fox Frame

This tiny fennec fox is great practice for thread painting using a single strand of floss and many colors close in hue. We are going to use nine colors on this cutie to create realistic color changes, highlights, and shadows. I kept her tiny to shorten the project time a hair, but feel free to enlarge the pattern to make a really gorgeous rendition of this beautiful animal.

## Tips and ideas:

- The floral wreath is optional and makes a really cute frame for other designs and text.
- This tiny fox design would be perfect as embroidered jewelry. Add a little color by stitching a floral crown (inspired by the wreath) on her head.
- Don't worry about exact placement of the petal accents and French knots for the floral wreath. This design actually evolved from using those accents to hide mistakes! Concentrate on a balanced design with an even placement of color and stitch.

## MATERIALS

- 4" (10.2cm) embroidery hoop
- 6" (15.2cm) square of gray cotton fabric
- Embroidery needles, sizes 3, 7, 9
- Cotton embroidery floss

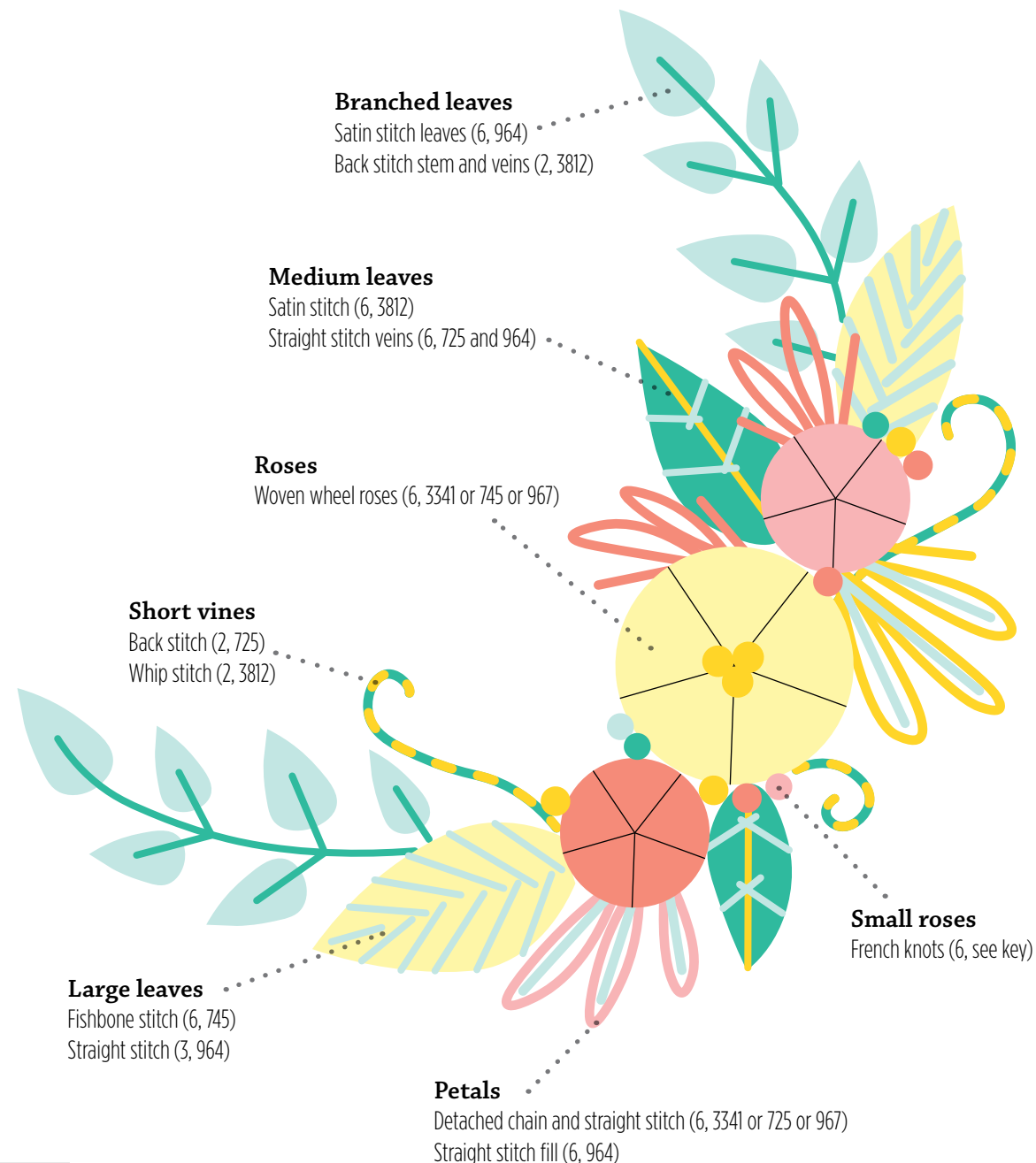


The fur in the ears is made with longer stitches and overlaps the inner ear stitching.

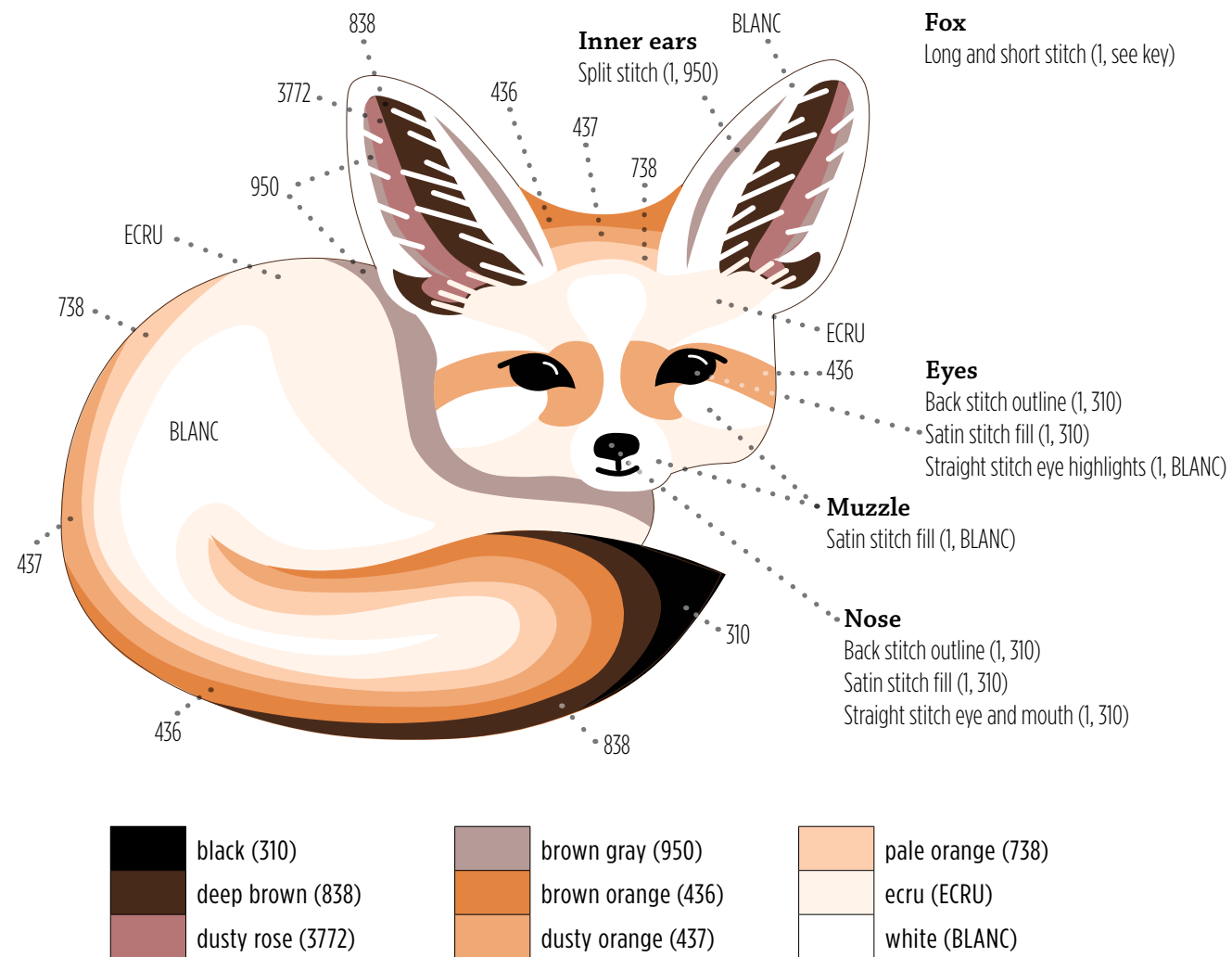
**Fox** Use 1 strand of floss and long and short stitch unless otherwise noted

1. Begin stitching the body where it meets the head, starting with a few stitches of deep brown (838) and quickly transitioning to brown gray (950) and ecru (ECRU). Fill the center body with white (BLANC).
2. From the tip of the tail, transition from black (310) to deep brown (838), brown orange (436), dusty orange (437), pale orange (738), ecru (ECRU), and finally white (BLANC) at the center of the tail. Fade the most pale/tan tones up the back of the fox.

black (310)	pale orange (738)	magenta (3607)
deep brown (838)	ecru (ECRU)	dark green (501)
dusty rose (3772)	white (BLANC)	medium green (504)
brown gray (950)	pale pink (754)	blue green (959)
brown orange (436)	coral rose (3328)	leaf green (470)
dusty orange (437)	hot pink (956)	



pastel yellow (745)
golden yellow (725)
pale pink (967)
pale coral (3341)
light blue green (964)
blue green (3812)



**3.** Outline the eyes and nose with black (310) using back stitch. Fill with satin stitch. Use straight stitches for the mouth. Add straight stitch highlights to the eyes with white (BLANC).

**4.** Fill the muzzle with white (BLANC) using satin stitch. Blend the white up and across the brow using long and short stitch. Add small patches of white under and above the eyes, toward the sides of the face.

**5.** Use brown orange (436) to create the stripes by the eyes. Transition to ecru (ECRU) at the bottom of the face.

**6.** From the top of the head, transition from brown orange (436) to dusty orange (437) and pale orange (738). Use ecru (ECRU) to blend into the white fur.

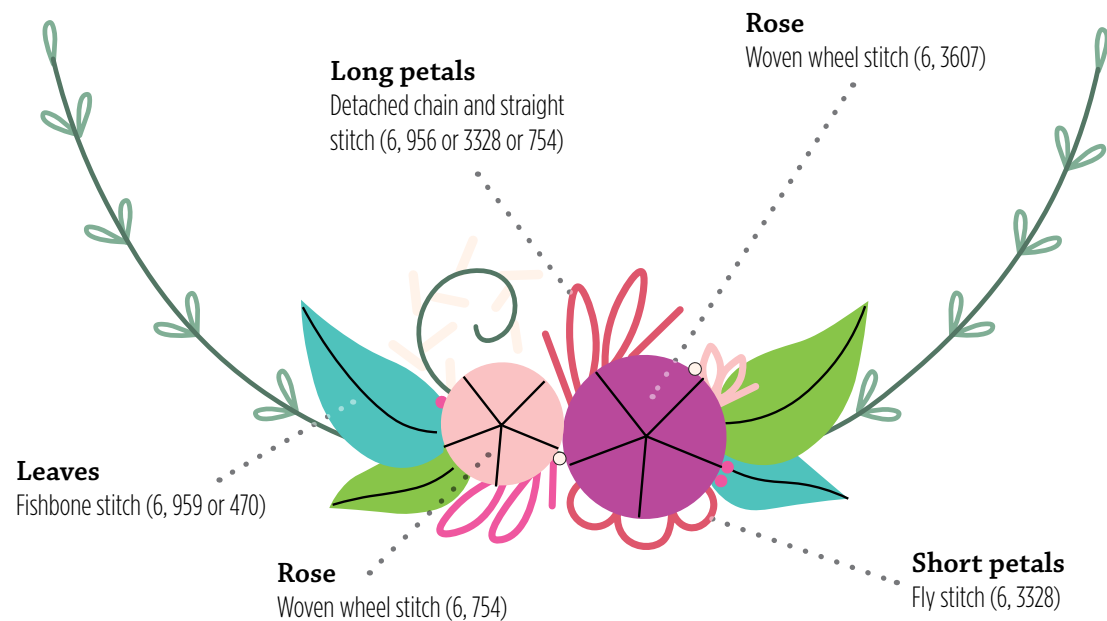
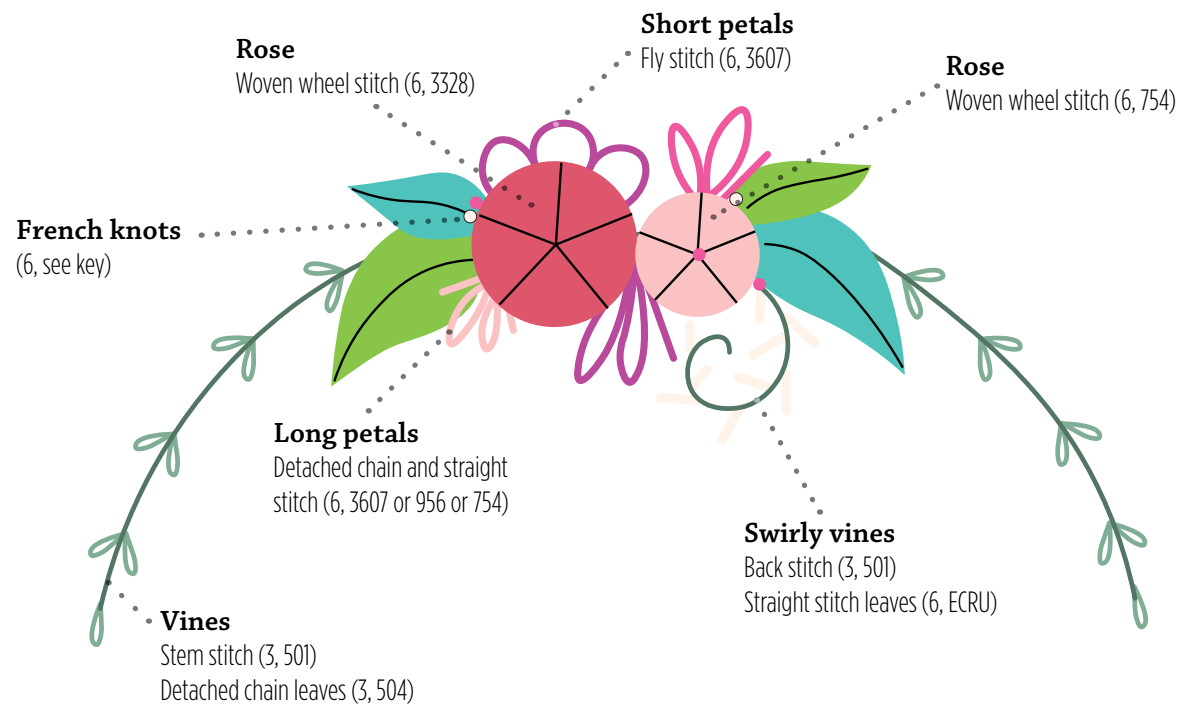
**7.** Fill the dark insides of the ears with deep brown (838), transitioning to dusty rose (3772) and brown gray (950) at the outer edges. Add a split stitch line of brown gray (950) up the inner corners of each ear.

**8.** Outline the ears with white (BLANC). Use longer straight stitches to create the fluffy ear fur, extending over the dark ear insides.

**9.** Add ecru (ECRU) ear fur, extending from the face above the eyes over the ear centers.







ecru (ECRU)	hot pink (956)	medium green (504)
pale pink (754)	magenta (3607)	blue green (959)
coral rose (3328)	dark green (501)	leaf green (470)

## Wreath

1. Begin with the stem stitch vines using 3 strands of dark green (501).
2. Add the detached chain leaves to the vines using 3 strands of medium green (504).
3. Next, stitch the fishbone stitch leaves using a full 6 strands of blue green (959) or leaf green (470) (see key). Stitch the larger overlapping leaves after creating the smaller leaves.
4. Back stitch the small swirling vines using 3 strands of dark green (501). Add straight stitch leaves with a full 6 strands of ecru (ECRU).
5. Create the roses with woven wheels using a full 6 strands of floss. See the color key for specific colors.
6. Next, add petal accents with fly stitch, detached chain stitch, and straight stitch. Use a full 6 strands of floss and see the key for stitch and color placement.
7. Finish with French knots using a full 6 strands of floss. See the key for suggested colors and placement.



The texture of the flowers worked with a full 6 strands of floss is a nice contrast to the detailed single-stranded work for the fox fur.

# Himalayan Red Panda















We will use ten colors for this fellow's fur, so go slow and pay attention to the diagram and photos. I used 2 strands of floss to stitch my red panda, returning with a single strand to add detail and create more realistic fluffy fur. Use 1 strand exclusively to stitch a more lifelike cutie.

## Tips and ideas:

- Blend! Don't be afraid to add surprising shades of floss to your thread painting. For example, I added a few stitches of orange (3776) high up in the forehead, touching the darkest red of the fur. The diagram is a general guide and is not intended to be absolute.
- Stitch the purple anemone flower as described or swap in your own favorite flower or a bouquet.
- Add greenery to the background to plant the panda in the forest.



I love how the striped tail comes to life.

	black (310)		white (BLANC)
	black brown (3371)		taupe (3964)
	deep maroon (3857)		dark gray (451)
	brown maroon (355)		bright purple (553)
	orange brown (920)		dark purple (552)
	orange (3776)		deep purple (550)
	dusty orange (3827)		medium green (3348)

## MATERIALS

- 6" (15.2cm) embroidery hoop
- 8" (20.3cm) square of natural cotton fabric
- Embroidery needles, size 9
- Cotton embroidery floss



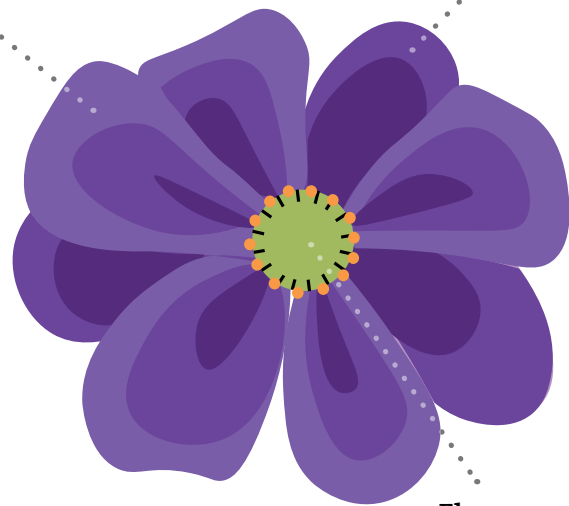


**Front petals**

Long and short stitch (2, 550 to 552 to 553)

**Back petals**

Long and short stitch (2, 550 to 552)



**Flower center**

Satin stitch (2, 3348)  
Straight stitch (2, 3348 and 310)  
French knots (2, 3776)

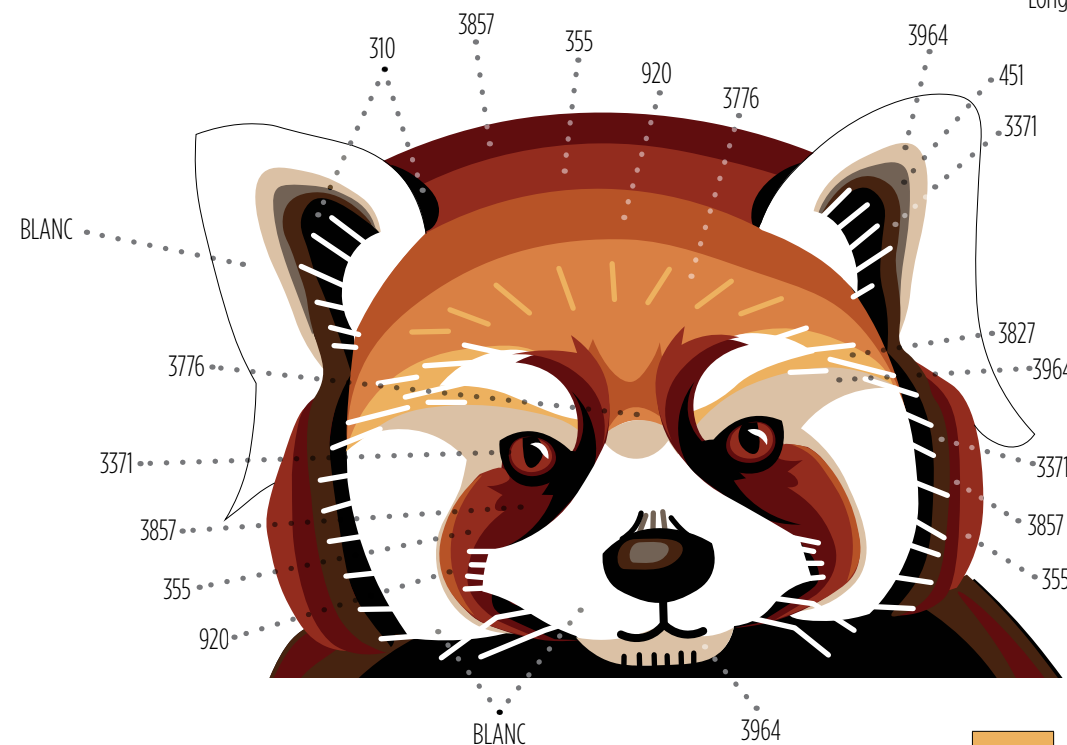
black (310)
orange (3776)
bright purple (553)
dark purple (552)
deep purple (550)
medium green (3348)

**Flower** Use 2 strands of floss and long and short stitch unless otherwise noted

1. Fill the petals, working from their bases to their tips and transitioning from deep purple (550) to dark purple (552). For the five overlapping petals, continue to transition to bright purple (553) at the edges.
2. Use satin stitch to fill the very center of the flower with medium green (3348).
3. Alternate between medium green (3348) and black (310) straight stitches radiating from the center circle to create the stems for the anther.
4. Finish with 2-stranded French knot anthers with orange (3776) around the center.

**Red panda**

Long and short stitch (1 or 2, see key)



black (310)	brown maroon (355)	dusty orange (3827)
black brown (3371)	orange brown (920)	white (BLANC)
deep maroon (3857)	orange (3776)	taupe (3964)
		dark gray (451)

**Red Panda** Use 2 strands of floss and long and short stitch unless otherwise noted

1. Fill the iris of the eyes with deep maroon (3857), transitioning to brown maroon (355) toward the centers. Use black (310) for the satin stitch pupils and 1 strand of white (BLANC) floss for straight stitch highlights. Outline the eyes using split stitch with black (310) and then a ring of black brown (3371).
2. Fill the nose with satin stitch using black (310). Use single strands of black brown (3371) and dark gray (451) to highlight the nose. Blend up from the nose to the muzzle with the same floss colors.
3. Fill the area around the nose and mouth with white (BLANC). Use taupe (3964) to fill the chin. Add single-strand highlights to the chin with white (BLANC) and add shadow with black brown (3371). Use 1 strand of black (310) to outline the mouth with split stitch.
4. Create the dark marks between the eyes with black brown (3371), transitioning under the eyes to deep maroon (3857), brown maroon (355), orange brown (920), and orange (3776). Repeat this color transition between the brows. Add some stitches of taupe (3964) and dusty orange (3827) to help the transition to the white fur above the nose.
5. Transition the fur above the eyes to white eyebrows through taupe (3964) and dusty orange (3827). Use the same transition between the white



**Note how the colors blend along the color scale with some surprises outside of the general guidelines outlined in the color key.**

eyebrows to the white cheek patches. Add a few stitches of taupe (3964) between the cheeks and undereye stripe.

**6.** Work the centers of the ears in black (310) and transition to white through black brown (3371), dark gray (451), and taupe (3964). Add extra-long single-strand white (BLANC) stitches at the edges and tufts. The more fluff, the cuter the panda.

**7.** From the brow, transition from orange (3776) to orange brown (920) to brown maroon (355) and deep maroon (3857) at the top of the head. Add some stray stitches of dusty orange (3827), taupe (3964), and white (BLANC) to help transition near the brow and white cheek patches. Add small patches of black (310) on the head above the ears.

**8.** Stitch with black brown (3371) and black (310) down from the black centers of the ears. Transition toward the edges of the face through deep maroon (3857) and brown maroon (355) to orange brown (920).

**9.** Fill the body with black (310). Add black brown (3371) and deep maroon (3857) to the tops of the shoulders and front legs to create highlight and add definition.

**10.** Moving from the body, use black brown (3371) and deep maroon (3857) along the edges of the tail to the first dark stripe, continuing this shadow along the entire length of the tail. Fill that top section of the tail with a transition from brown maroon (355), orange brown (920), and orange (3776).

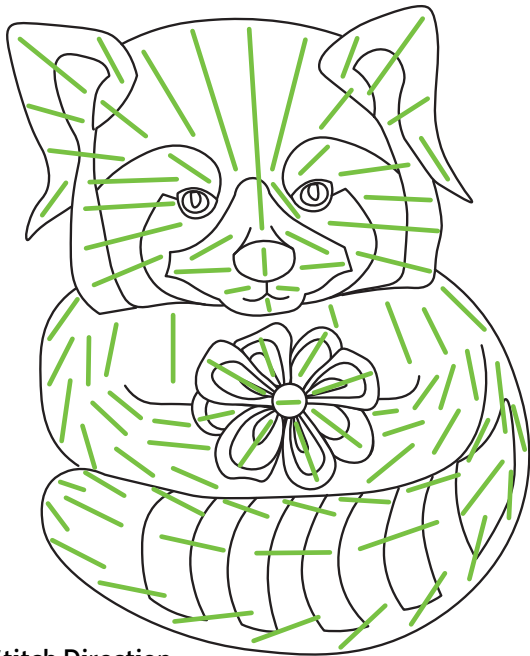
**11.** Create the dark tail stripes by transitioning from black brown (3371) at the bottom to deep maroon (3857) and brown maroon (355).

**12.** Similarly fill the light stripes, moving from brown maroon (355) up to orange brown (920) and orange (3776).

**13.** For the tip of the tail, fill with black (310), transitioning to black brown (3371) and then deep maroon (3857) at the edges.

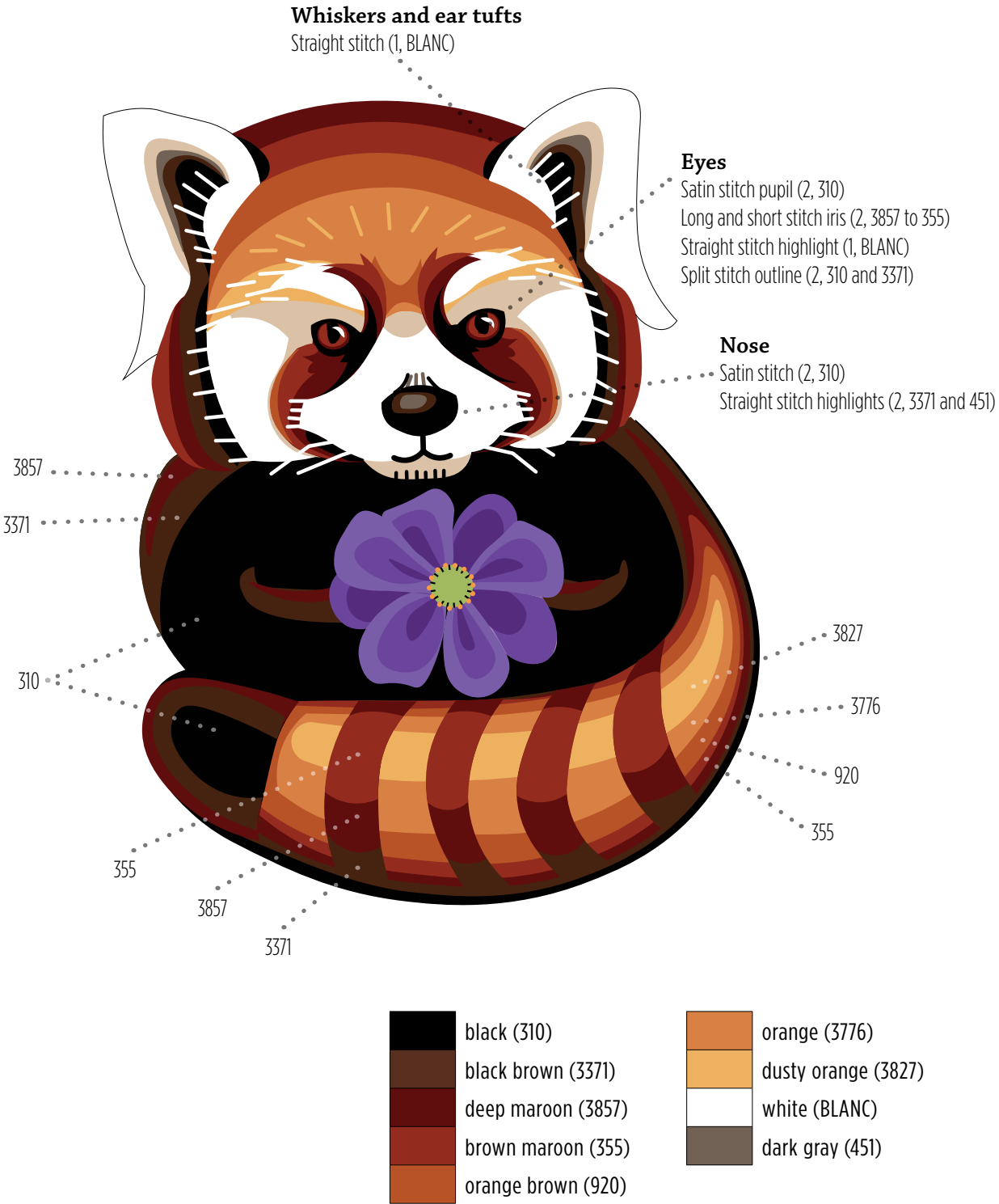
**14.** To finish, use 1 strand of white (BLANC) to create overlap from the white mouth area to the dark stripe under the eye, and from the cheek patch overlapping the body and under the ear stripe. Add whiskers with split stitch using 1 strand of white (BLANC).

**15.** Blend all the fur using 1 strand of floss to soften edges as needed.



**Stitch Direction**

**Red panda**  
Long and short stitch (1 or 2, see key)





# Spring Wreath Chickadees

This beautiful wreath celebrates spring with cherry blossoms and three black-capped chickadees. Frame the design in this unique double hoop format or use a single hoop for a more traditional look. You can review double hoop assembly and pattern transfer starting on page 26.

**Tips and ideas:**

- Fill the flowers with satin stitch to cut back on the thread painting.
- If you are struggling with tension using a 9" (22.9cm) hoop, you can bind the inner hoop with twill or bias tape or even extra fabric while you stitch. Remove prior to framing.
- The three motifs can be stitched as a wreath or as independent designs. They make a lovely border for hand-stitched quotes.
- The majority of the sample pattern was worked using 3 strands of floss, with some details worked in a single strand. Feel free to adjust to create a more delicate or textured look, depending on your preference. I added single-strand details at the edges of the birds and where parts overlap.














**Cherry Blossom Branches** Use 3 strands of floss unless otherwise noted

1. Using long and short stitch, fill the petals, starting from the edge using pale pink (225) with the stitch direction converging toward the center.
2. Finish filling the petals using medium pink (899), splitting through the outer row of light pink stitches. The transition between the lighter and darker pinks is variable and depends on how dark you want



**MATERIALS**

- 4" (10.2cm) embroidery hoop
- 9" (22.9cm) embroidery hoop
- 12" (30.5cm) square of light blue linen blend fabric
- Embroidery needles, sizes 7, 9
- Cotton embroidery floss

	black (310)		dark taupe (646)
	dark gray (413)		brown (3863)
	medium gray (414)		dark brown (898)
	light gray (415)		hot pink (601)
	white (BLANC)		medium pink (899)
	tan (739)		pale pink (225)
	warm tan (437)		







Cherry blossom branches

your cherry blossoms to look. Use longer pale pink (225) stitches to get lighter-colored flowers and longer medium pink (899) stitches to get darker-colored flowers.

3. Fill the small flower buds using satin stitch and medium pink (899).
4. Use 1 strand of hot pink (601) to add French knots (five to nine knots per center) to the centers of the flowers.
5. Use 1 strand of hot pink (601) to add shadows to the flower buds using a few straight stitches.
6. Use dark brown (898) to fill the protective bud leaves with satin stitch.
7. Fill the branches with rows of split stitch using brown (3863). Use the darker brown for the flower bud stems and to create a shadow along the underside of the branch.

#### Flower buds

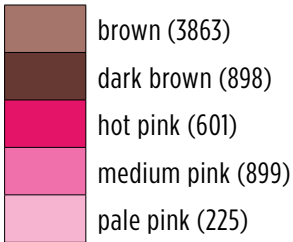
Satin stitch (3, 899)  
Straight stitch shadows (3, 601)  
Split stitch leaves (3, 898)

#### Flowers

Long and short stitch (3, 225 to 899)  
French knots (1, 601)

#### Branch

Split stitch fill (3, 3863)  
Split stitch shadows (3, 898)



### Bird 1 Use 3 strands of floss and long and short stitch unless otherwise noted

1. Start by filling the tail with black (310) (far left), dark gray (413) (center), and medium gray (414) (right).
2. Next, work the wing feathers using light gray (415) to create the initial stripes with rows of split stitch. Fill in the gaps with dark gray (413).
3. Fill the upper wing feathers using satin stitch with medium gray (414).
4. Fill the claws using split stitch with dark gray (413).
5. Use warm tan (437) to fill the body, transitioning to brown (3863) for the shadow near the tail. Use

tan (739) and white (BLANC) for the highlight near the tummy.

6. Fill the back feathers with dark taupe (646). Thread 2 strands of dark taupe (646) and 1 strand of warm tan (437) on your needle to add a little highlight to the upper back feathers.

7. Use padded satin stitch for the eye and regular satin stitch for the beak using black (310).

8. Fill the back of head and chin with black (310) and the side of the head with white (BLANC).

#### Head and beak highlights

Straight stitch (1, 413)

#### Eye

Padded satin stitch (3, 310)  
Back stitch outline (1, 413)  
Straight stitch highlight (1, BLANC)

#### Beak

Satin stitch (3, 310)

#### Upper wing edges

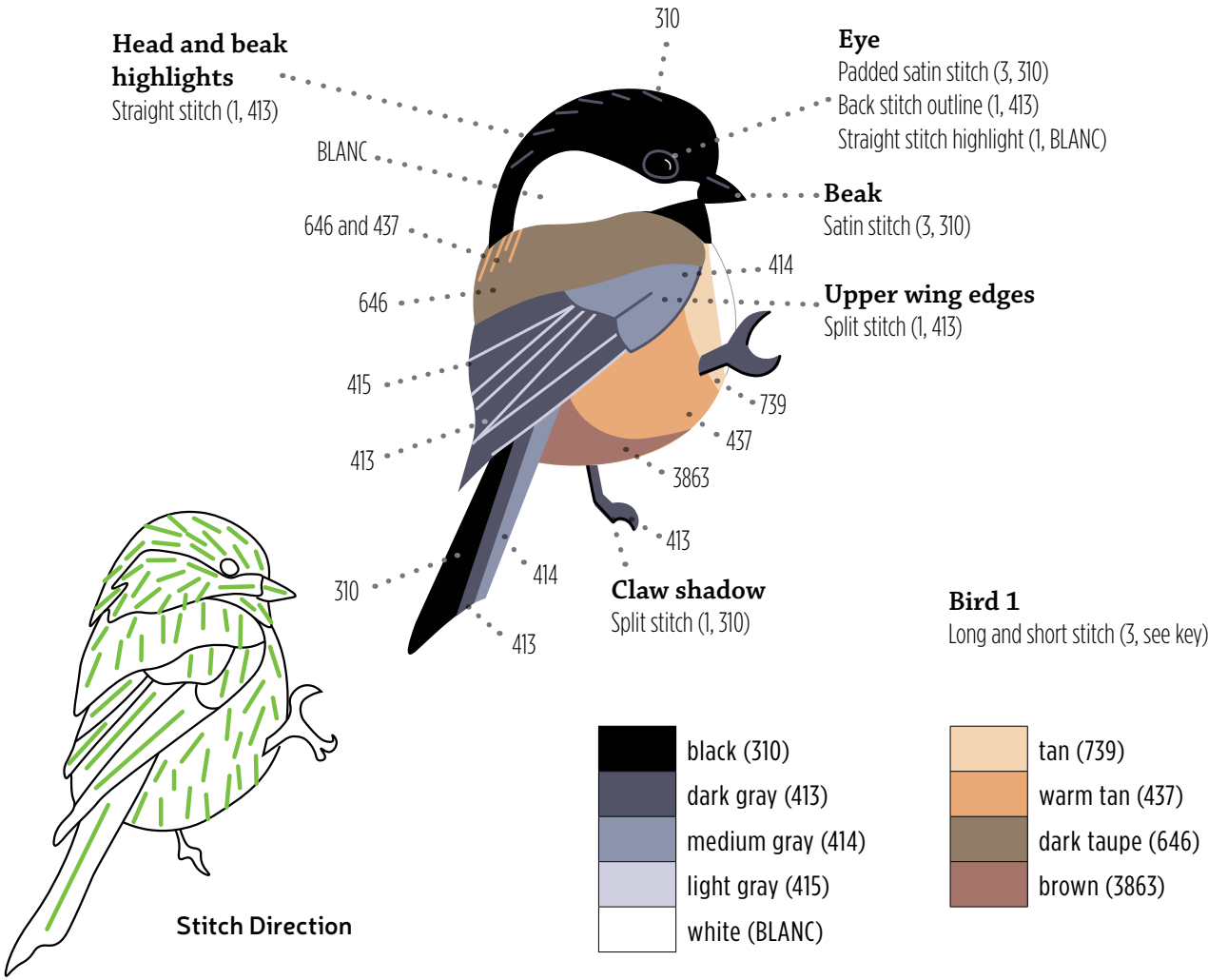
Split stitch (1, 413)

#### Claw shadow

Split stitch (1, 310)

#### Bird 1

Long and short stitch (3, see key)



#### Stitch Direction





Bird 1

### Final detail stitching (applies to all three birds) using 1 strand of floss:

**9.** Use dark gray (413) to outline the eyes with back stitch. Add a few straight stitch highlights to the top of the head and beak.

**10.** Use white (BLANC) to highlight the eyes with a straight stitch. Add irregular long and short stitches to the chest and the face, overlapping the body stitches.

**11.** Use black (310) to outline the claws (excluding Bird 3) on the shadow side with split stitch. Add fluffy long and short stitches to the edge of the head and chin.

### Detail stitching unique to Bird 1:

**12.** Use dark gray (413) to outline the bottom edge of the upper wing with split stitch.



Bird 2



Bird 3

### Bird 2 Use 3 strands of floss and long and short stitch unless otherwise noted

**1.** Start with the tail, filling with medium gray (414) on the top side, then dark gray (413) and light gray (415).

**2.** Next work the wing feathers, filling the small stripes with light gray (415). Fill in the gaps with black (310) at the bottom of the wing, transitioning to dark gray (413) as you move up.

**3.** Create the upper back feathers with dark taupe (646).

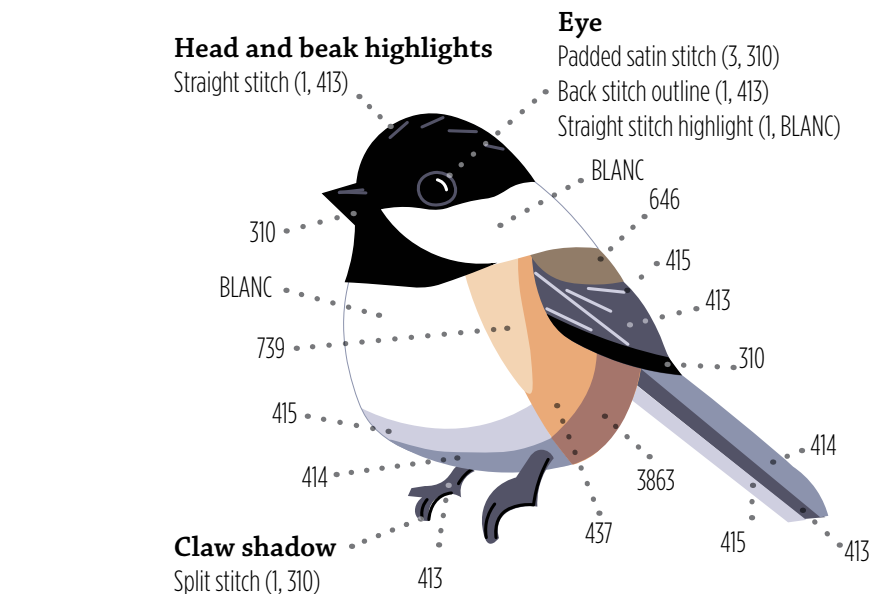
**4.** Fill the claws with dark gray (413) using split stitch.

**5.** Fill the chest and tummy with white (BLANC), using light gray (415) and medium gray (414) to create the shadow near the feet.

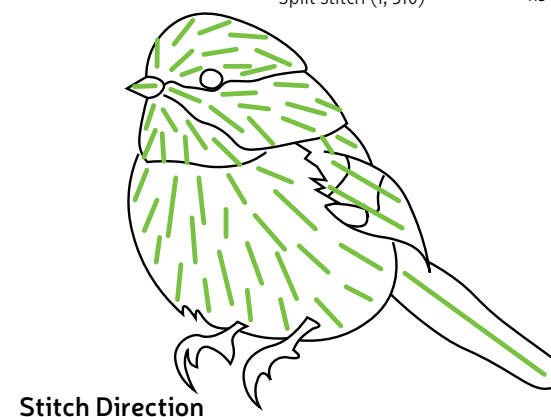
**6.** Transition to warm tan (437) on the right side of the body through tan (739). Add brown (3863) under the tail for the shadow.

**7.** Use padded satin stitch for the eye to fill with black (310). Fill the beak with satin stitch.

**8.** Fill the back of the head and chin with black (310) and the cheek with white (BLANC). Continue with step 9 of Bird 1 on page 184.



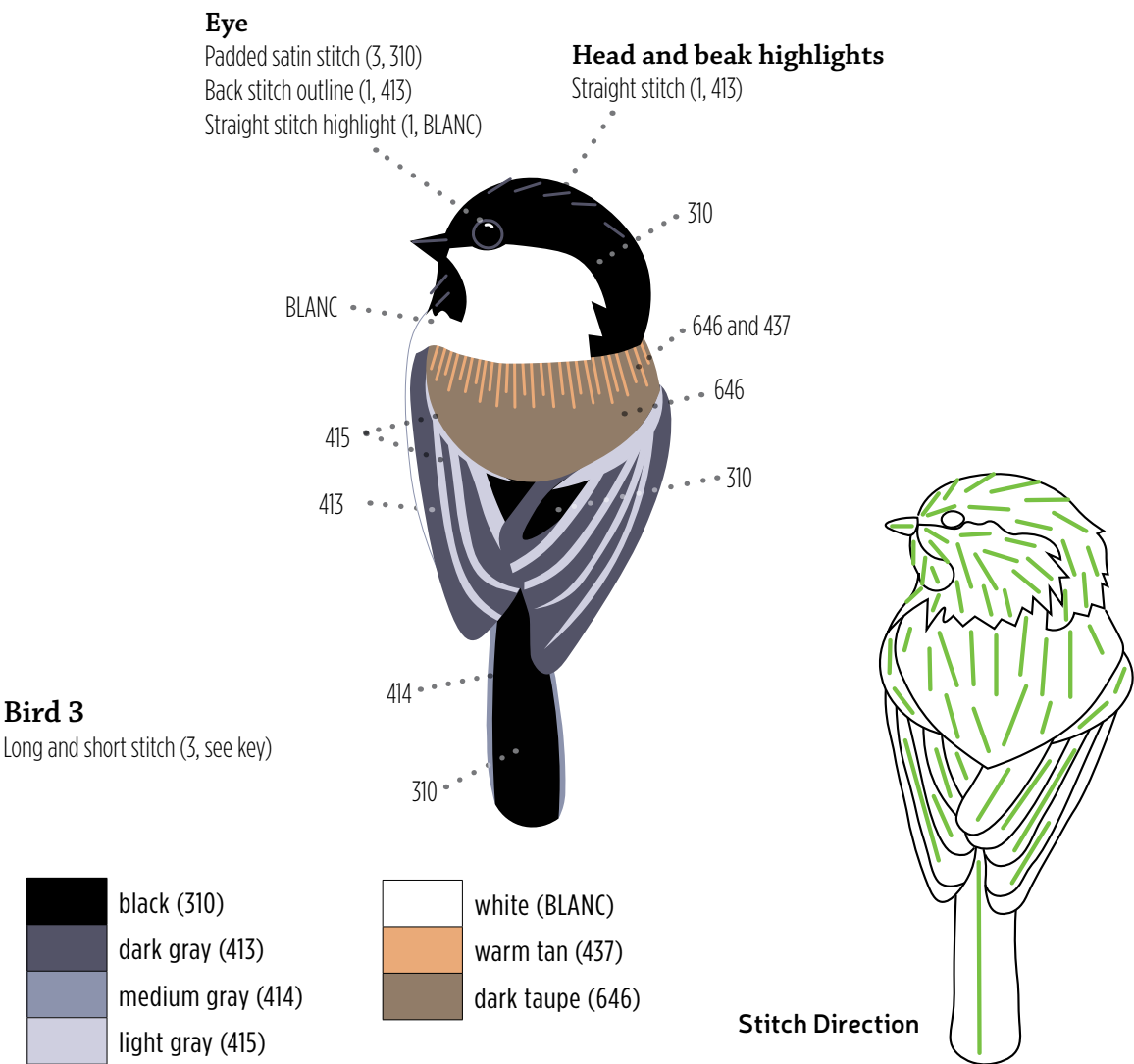
**Bird 2**  
Long and short stitch (3, see key)



Stitch Direction

**Bird 3** Use 3 strands of floss and long and short stitch unless otherwise noted

1. Start with the tail, filling with black (310) at the center and medium gray (414) on the edges.
2. Next, fill the upper wing feathers and create the initial wing stripes with light gray (415). Fill in the thicker stripes with dark gray (413) and add patches of black (310) to the inner edges of the wings.
3. Fill the back feathers with dark taupe (646). Use 2 strands dark taupe (646) combined with 1 strand of warm tan (437) to add a little highlight below the head.
4. Use black (310) to fill the eye with padded satin stitch and the beak with satin stitch.
5. Fill the back of the head and chin with black (310) and the side of the head with white (BLANC). Continue with step 9 of Bird 1 on page 184.



Stitch a single motif to make a smaller project as pictured. For this project, I used a back stitch outline in black thread to help the design really pop.

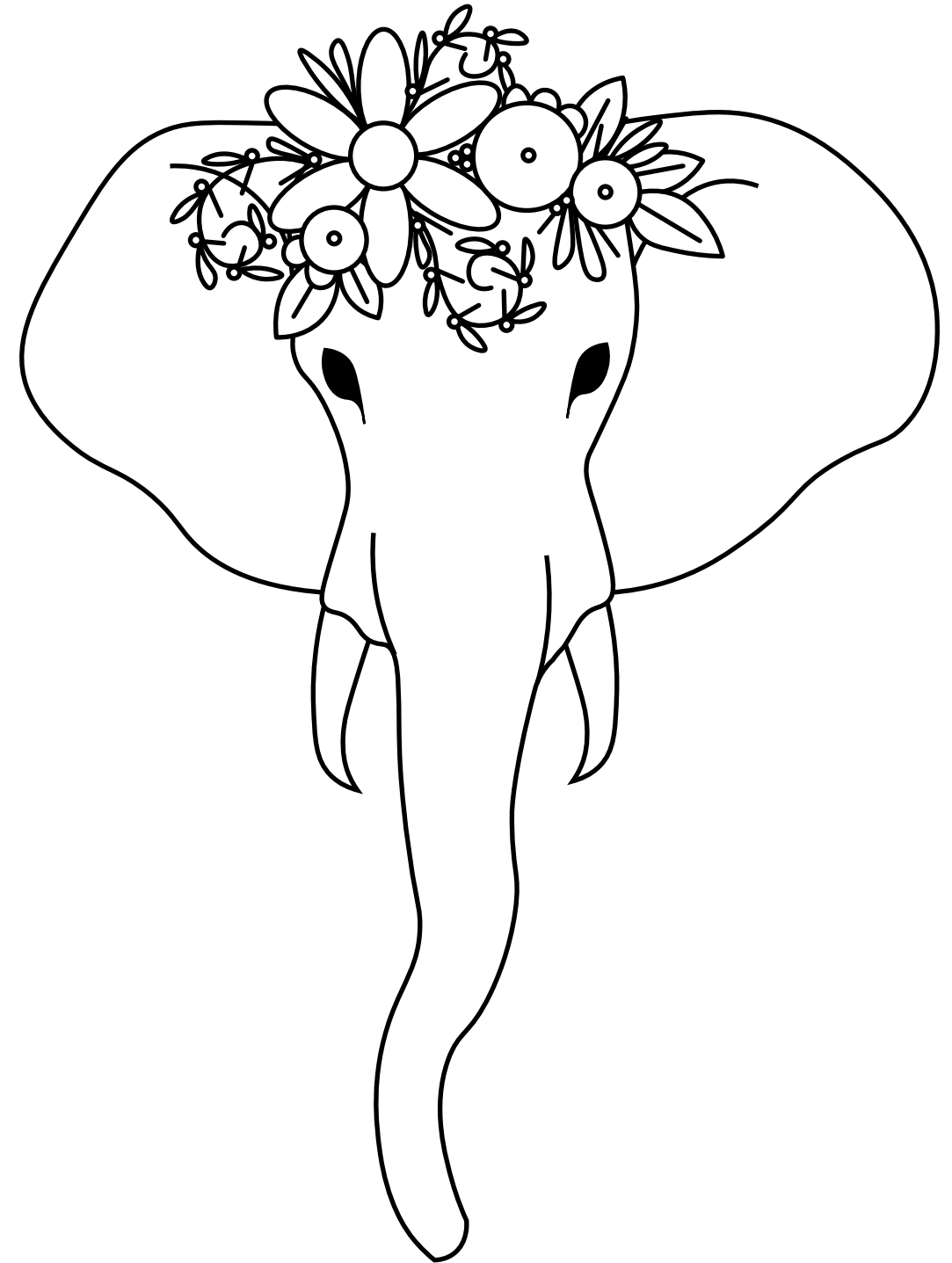


# Patterns

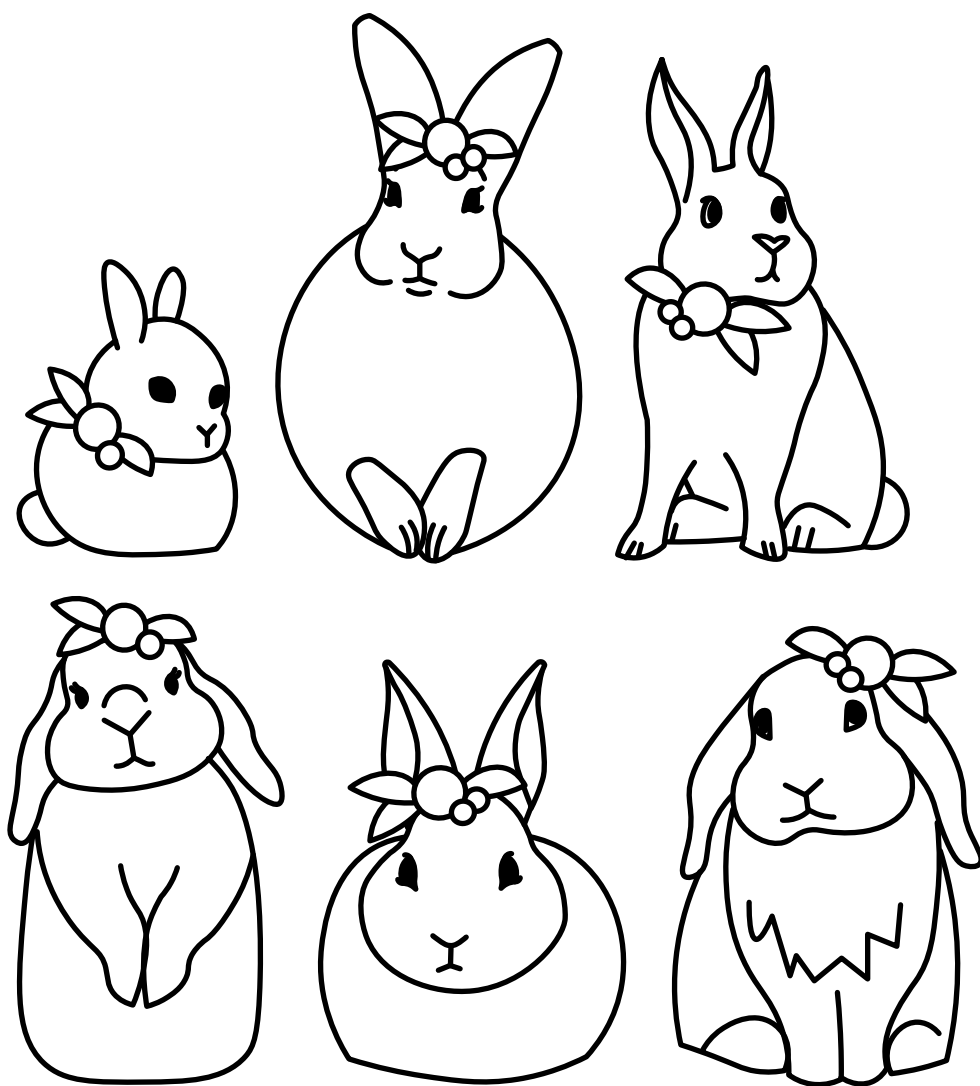
All patterns are at actual size as presented in the projects in this book. Feel free to resize; see the resizing guidelines on page 42.



Dogs I've Known (page 50)



Flower Crown Elephant (page 44)



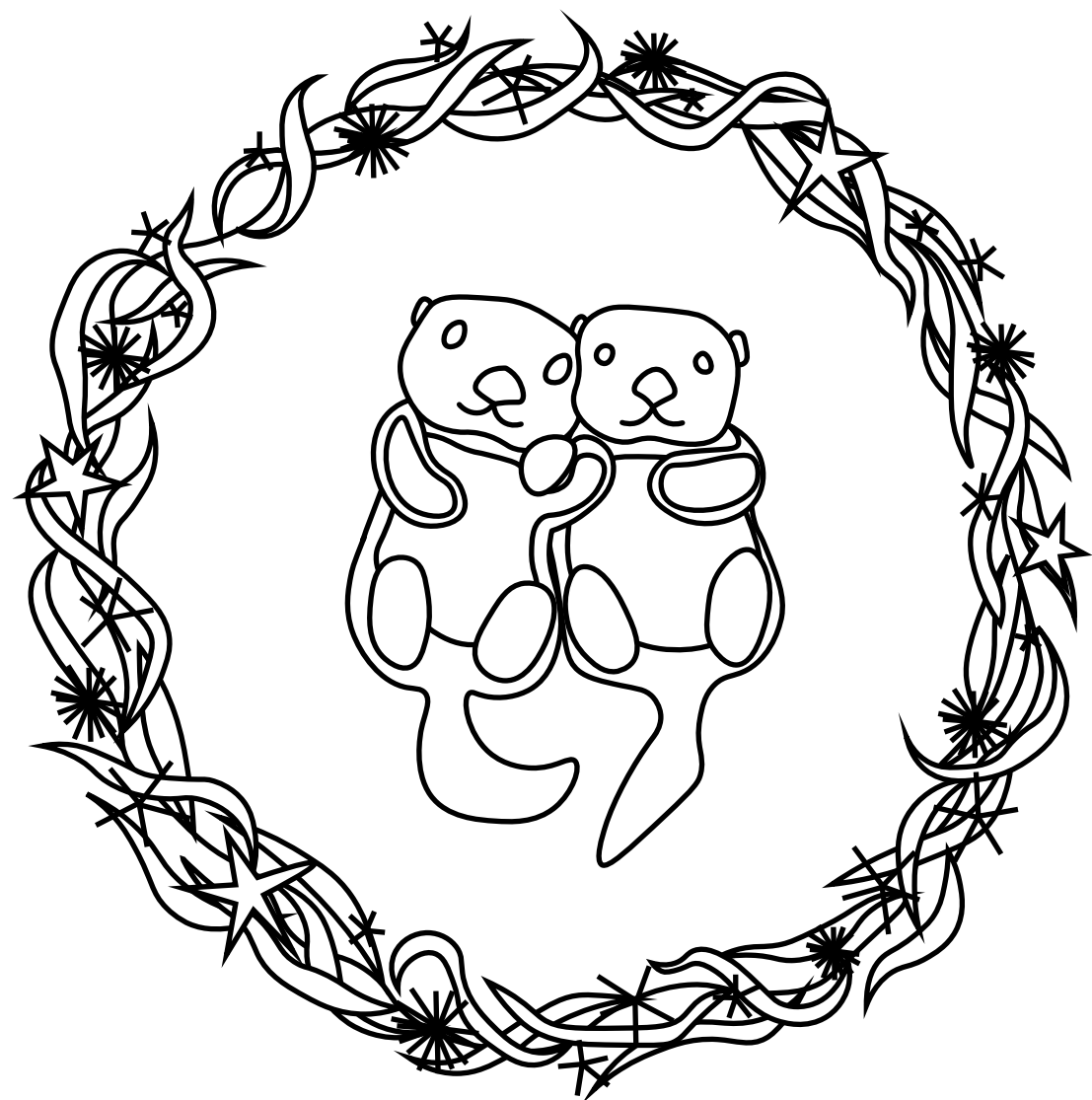
Floral Bunnies (page 54)



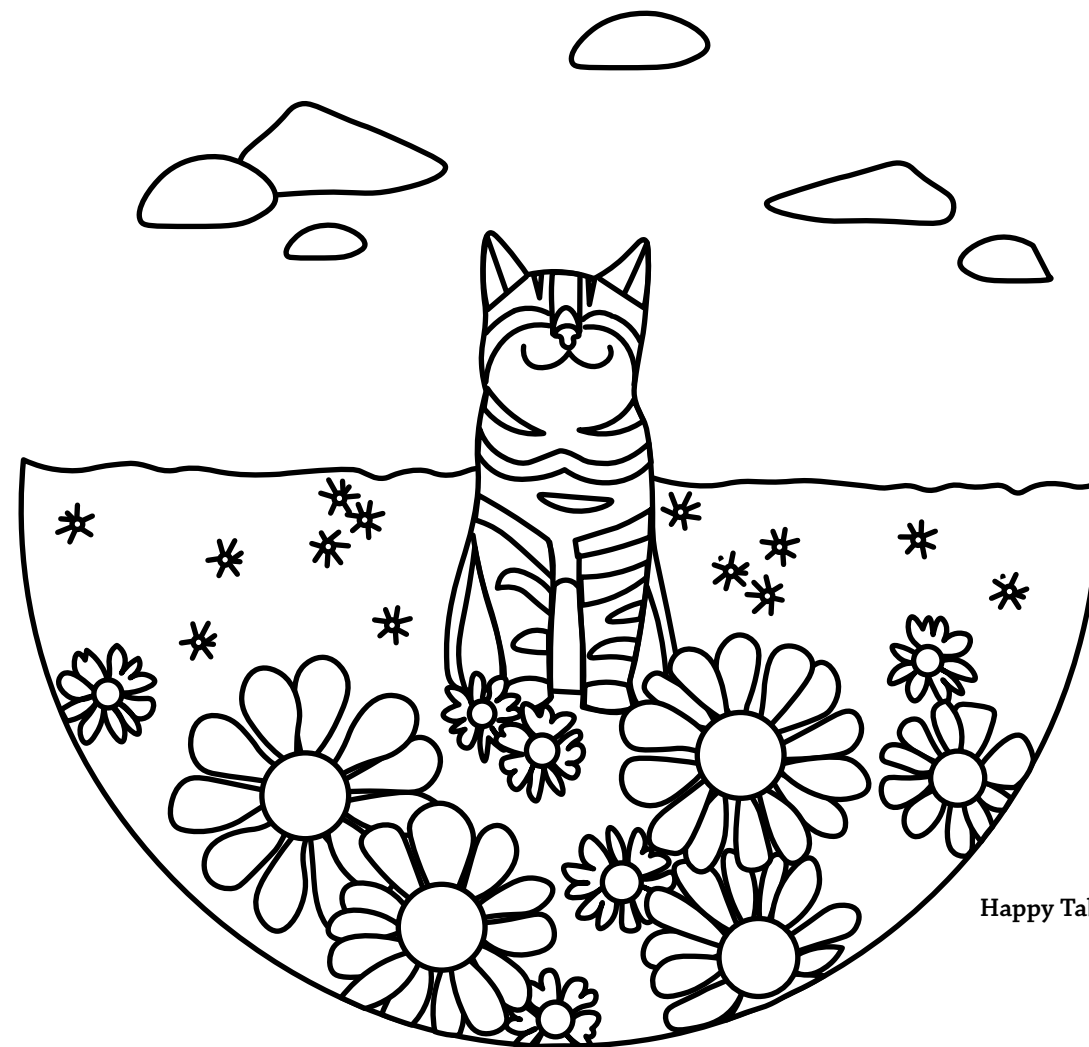
Hummingbird and Hibiscus (page 67)



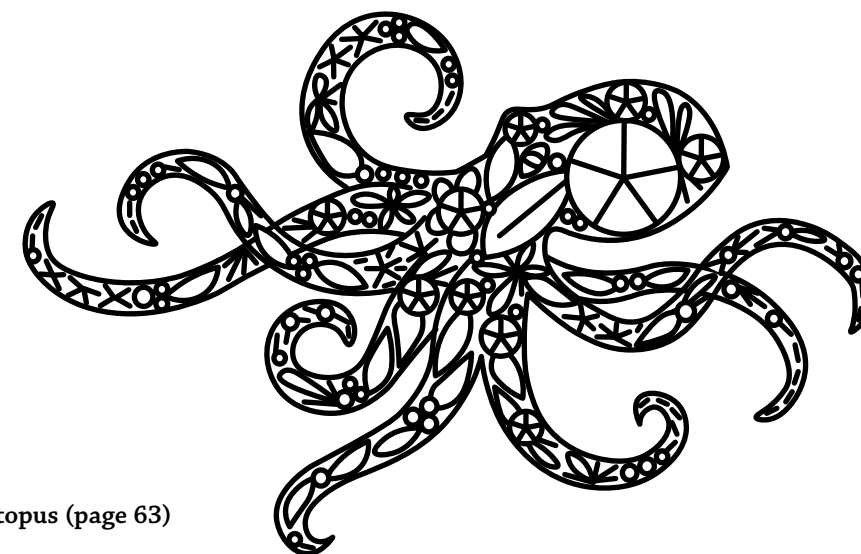




Otterly Adorable (page 136)

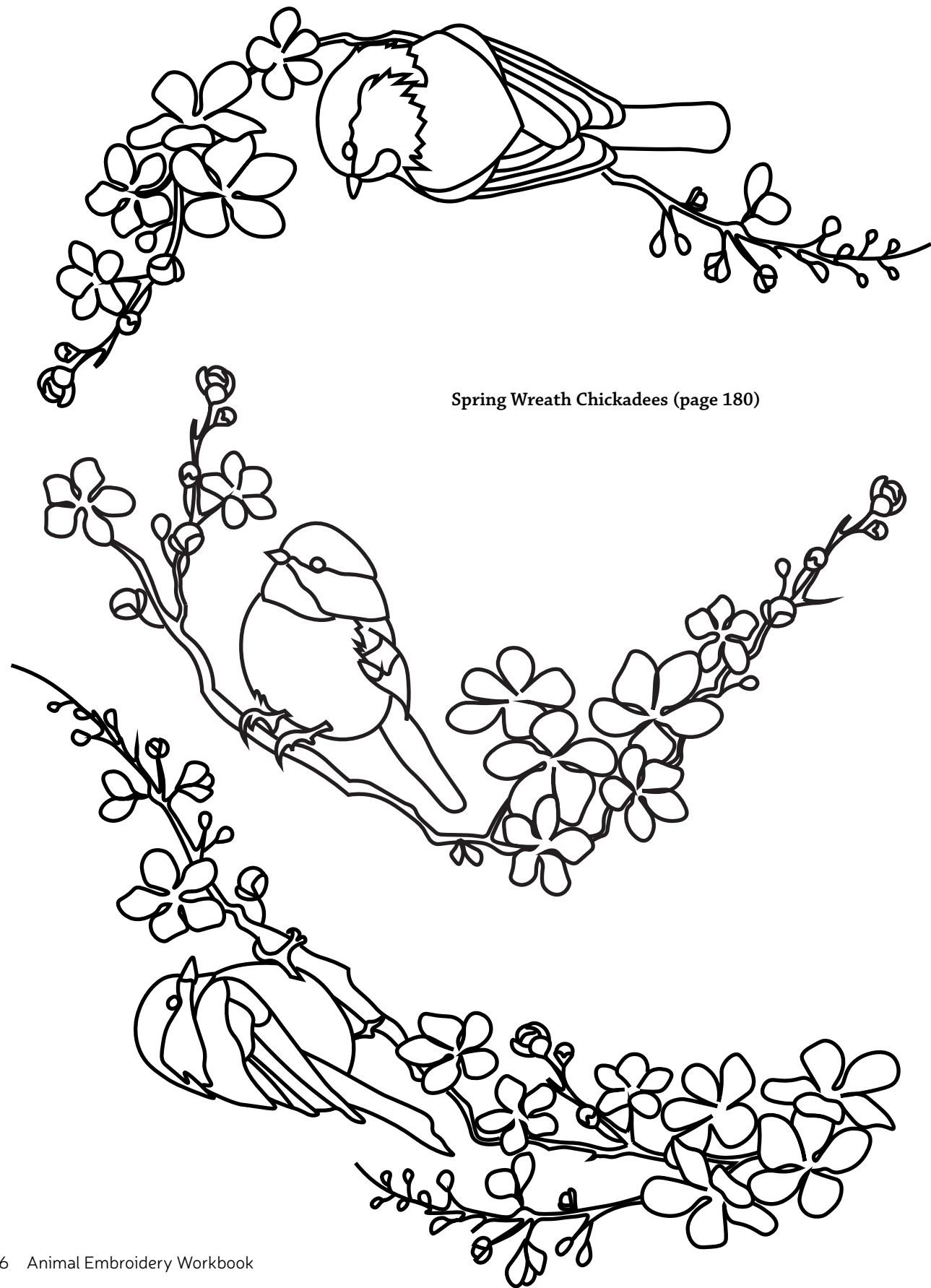


Happy Tabby (page 150)



Pacific Octopus (page 63)



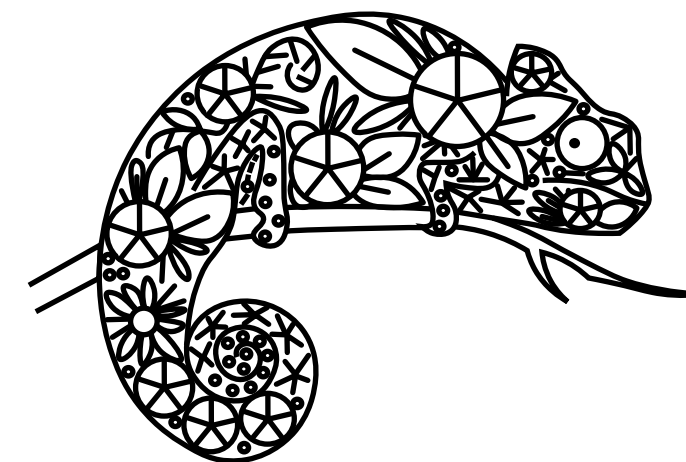


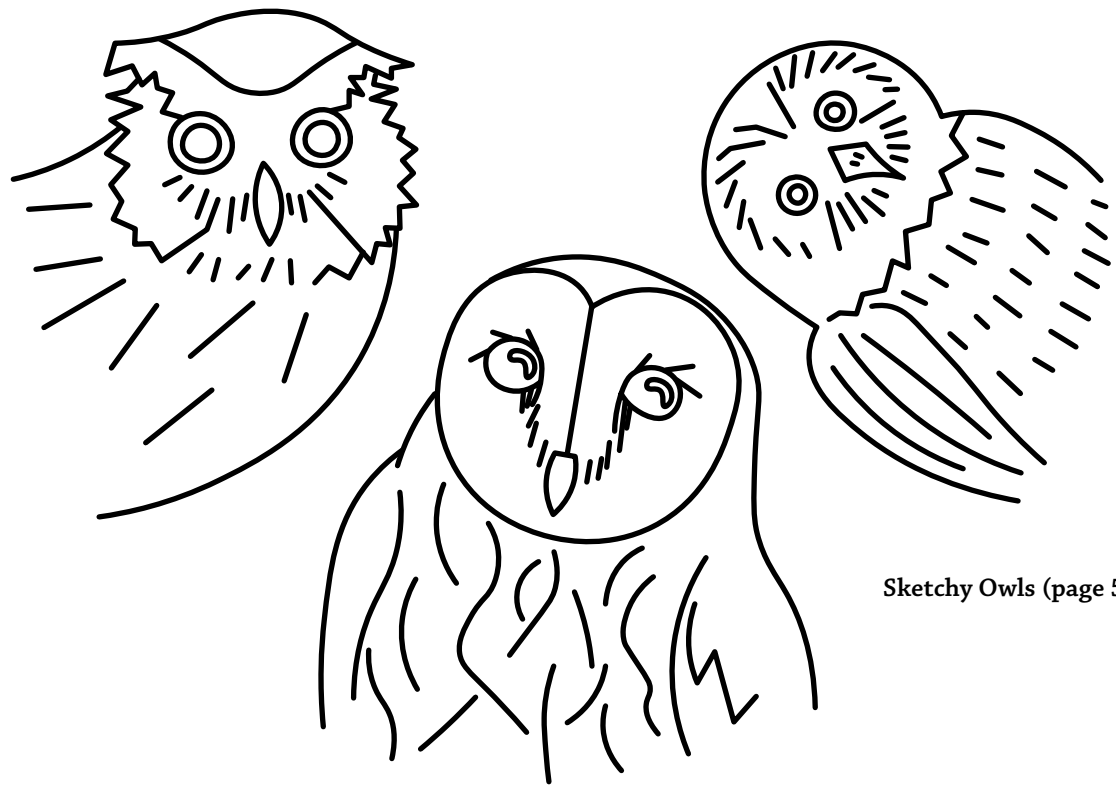
Spring Wreath Chickadees (page 180)



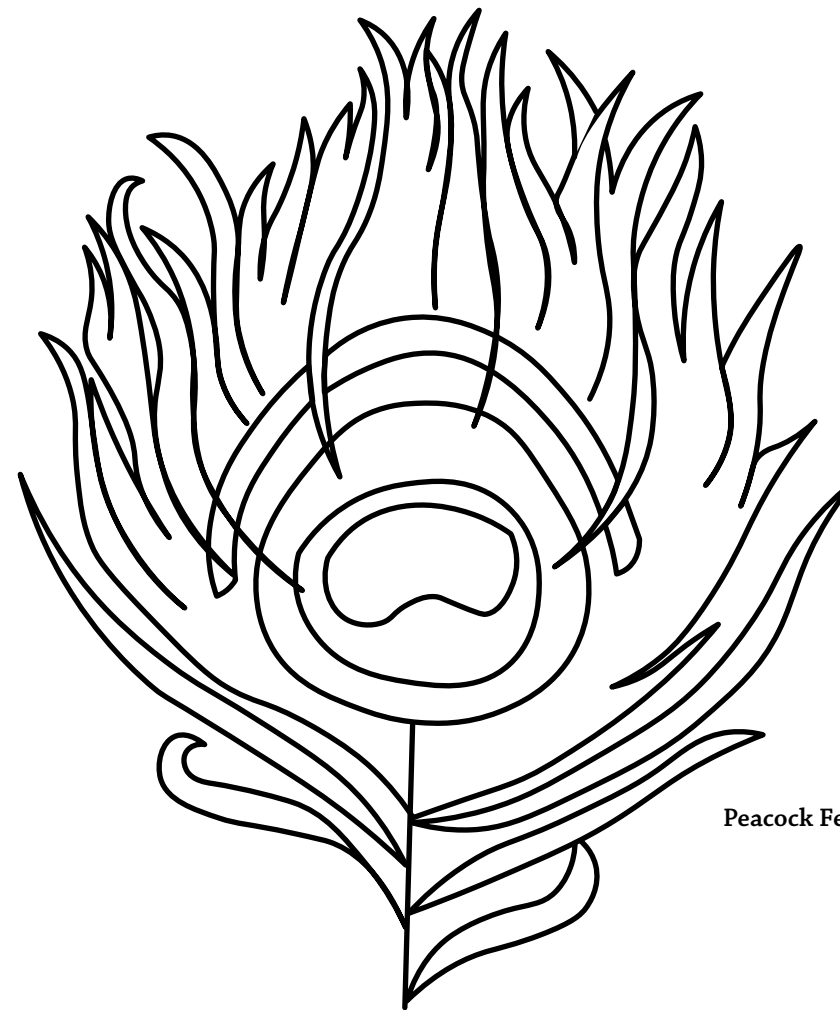
Sharing Squirrels  
(page 126)

Color-Changing Chameleon (page 60)





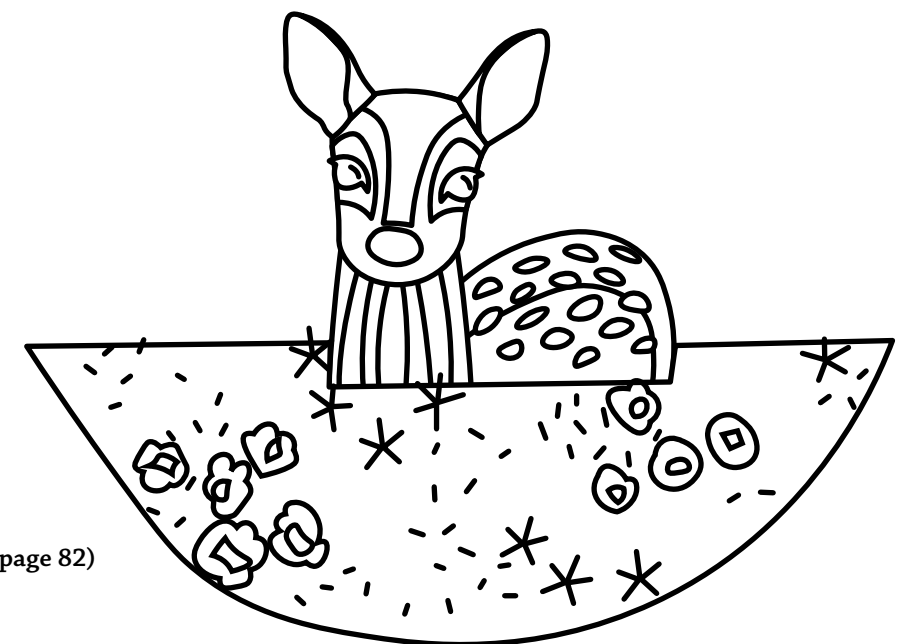
Sketchy Owls (page 52)



Peacock Feather (page 57)



Mr. Frog (page 75)



Wildflower Fawn (page 82)

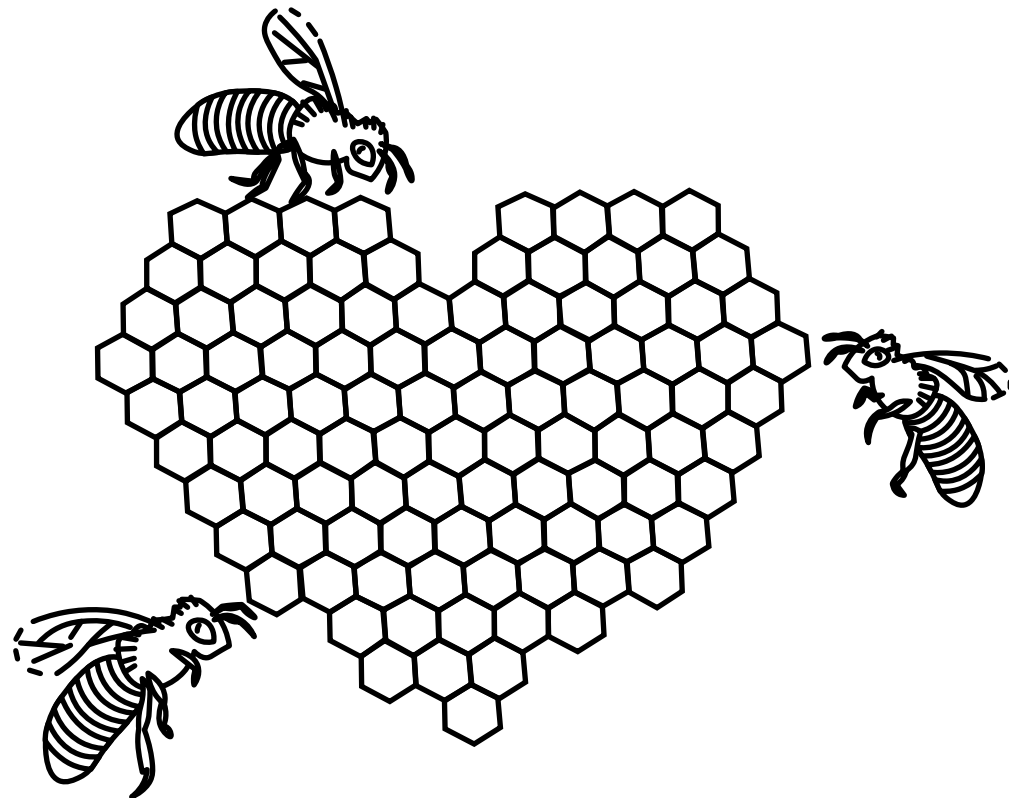




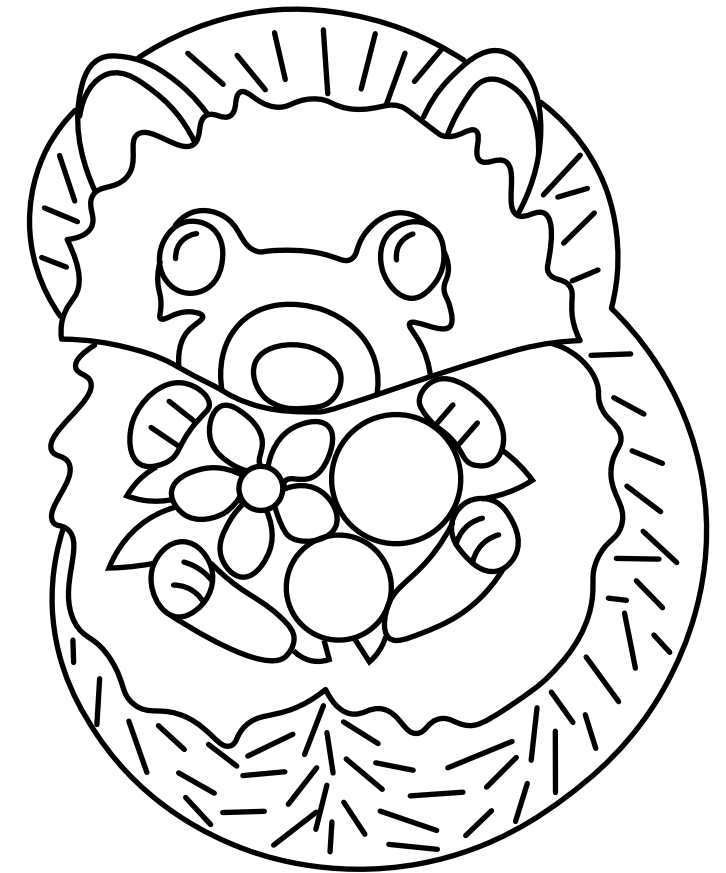
Midnight Lovebirds (page 79)



Cuddling Kitties (page 100)



Honeybee Love (page 95)



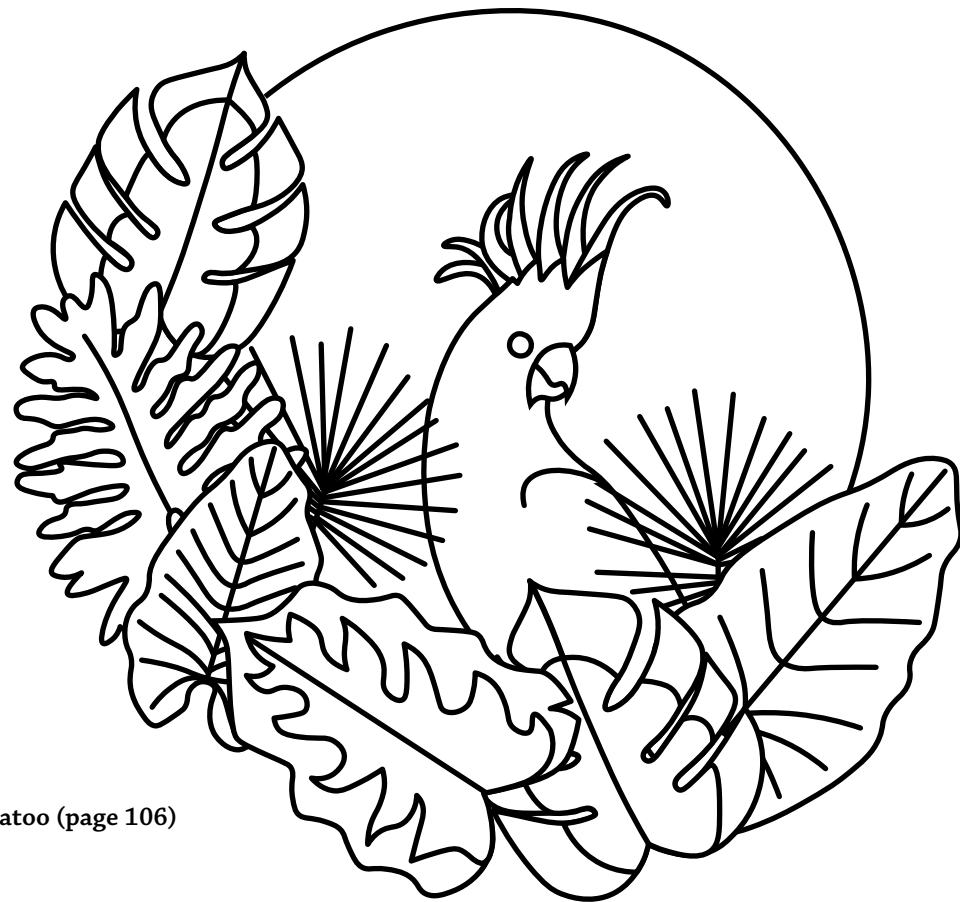
Hedgehog Bouquet (page 142)



Unicorn Dance (page 132)



Koala Naptime (page 155)



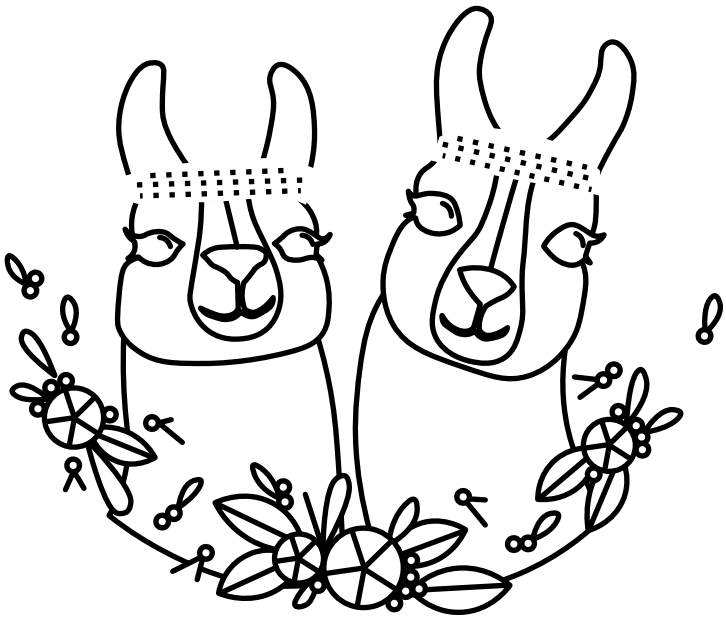
Leafy Cockatoo (page 106)



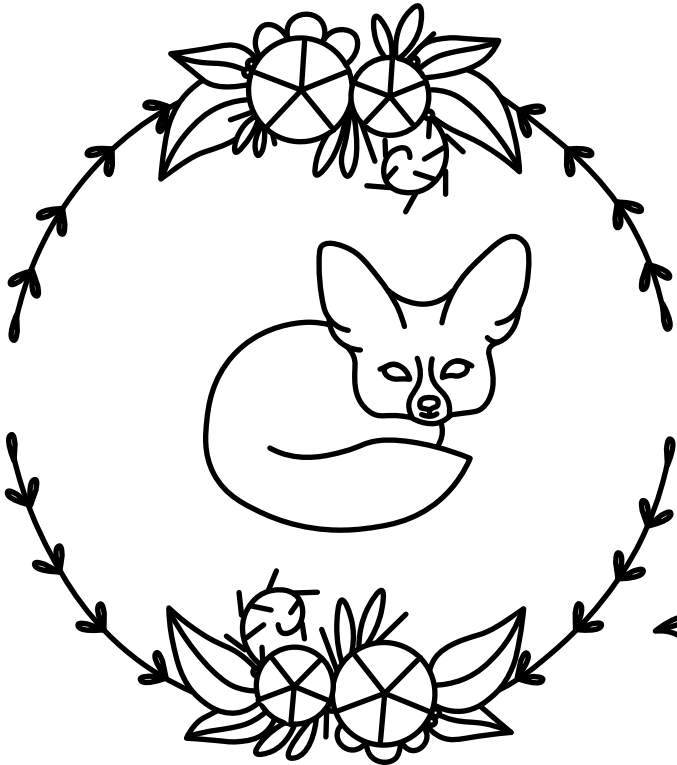
Woodland Fox (page 159)



Llama Mamas (page 86)



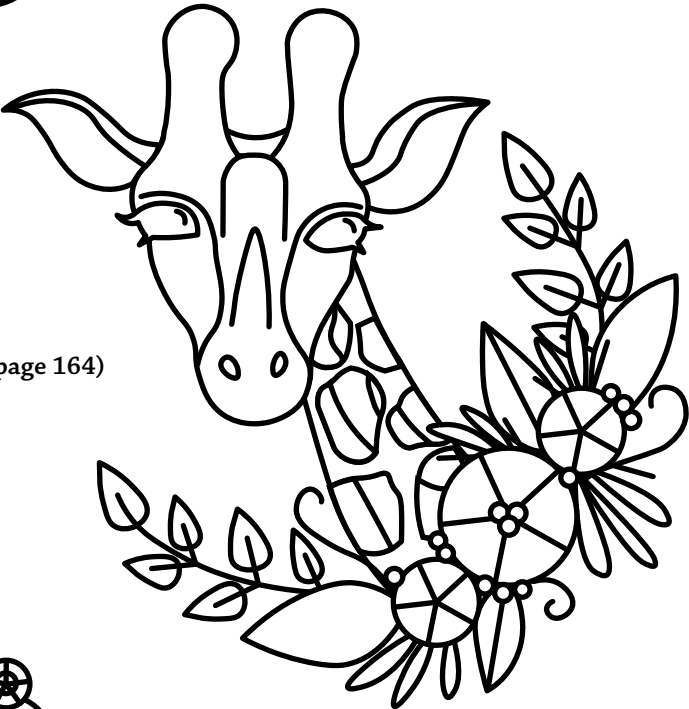
Fennec Fox Frame (page 169)



Himalayan Red Panda (page 174)



Hello, Giraffe (page 164)



Embroidering Panda (page 117)



Smiling Sloth (page 121)



# About the Author



I originally picked up hand embroidery as a hobby during maternity leave in 2015. Prior to becoming a mother, I worked in a fermentation laboratory as a research associate and saved my true passion, art, for the weekends. After surviving the newborn phase, I realized that my hands had become restless and I needed to feed my creative spirit. I thought my old paintings and drawings would translate well to embroidery design, without the mess of traditional art supplies. This new medium proved affordable, portable, and easy to toss aside when faced with a toddler emergency. Thanks to the encouragement of wonderful and supportive friends on social media, I began to sell my original designs as patterns and kits. I’ve also had the opportunity to teach in person at workshops and online through platforms such as YouTube and Blueprint. Sharing my experience has been an amazing gift. My goal is for my students to find the same joy and relaxation that I find when I am creating art through hand embroidery. I also hope that they have a lot of fun. I’m so incredibly grateful that I get to do art for a living today. Thank you, reader, for picking up this book and supporting my work. I welcome your questions and feedback.

Jessica

Please enjoy my library of online videos and tutorials at [www.JessicaLongEmbroidery.com](http://www.JessicaLongEmbroidery.com).

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Author  
Jessica Long is the founder of Jessica Long Embroidery, where she shares her patterns, kits, tutorials, and more. You can find her on Instagram (@jessicalongembroidery) or visit [jessicalongembroidery.com](http://jessicalongembroidery.com)!

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